

THE ART AMATEUR MONTHLY JOURNAL

DEVOTED TO THE CULTIVATION OF ART IN THE HOUSEHOLD

VOL. XII.—No. 2.

NEW YORK, JANUARY, 1885.

Price 35 Cents.
With 10-page Supplement.



DECORATIVE COMPOSITION. FACSIMILE OF A DRAWING BY WATTEAU.

[FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 54.]

[Copyright by Montague Marks, 1885.]

My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
Much Ado About Nothing.



LAST month, speaking of the exhibition at the American Art Galleries, I hinted that its strength lay largely in the American pictures from The Salon. Since then, two notable pictures have arrived from Paris—Alexander Harrison's "Twilight," and "The Downs," by George W. Chambers. The first named—a marine—is much superior to the same artist's "Graves of the Shipwrecked," also shown here, which relies too much on its size for its impressiveness—a common fault at The Salon, but one, it is fair to say, for which our artists ought not to be blamed too severely; for, on the vast walls of the Palais de l'Industrie, amid gigantic canvases on every side, a painting, to be seen at all, must be large. Quite apart from any such consideration, Mr. Harrison's "Twilight" is deeply impressive. Technically admirable, it is pervaded by the most tender appreciation of one of the sweetest moods of nature. There is an exquisite feeling of the warm, sensuous air of the early summer evening, and, standing before the picture, it is not difficult to imagine that one really hears the plashing of the wavelets as, glinted by the light of the rising moon, they break, and flow over the silvered sands.

It was generally believed in Paris last spring that this painting would have been awarded a medal but for the bitter feeling on the part of the authorities, on account of our thirty per cent duty impost on foreign paintings. Of Mr. Chambers's picture, as of Mr. Harrison's "Graves of the Shipwrecked," one gets a fair idea from the illustrations given in The Art Amateur last June. "The Downs," which, on account of its good hanging, looks better here than it did at The Salon, shows vigorous, honest work, and, evidently, is closely studied from nature. The sense of arrested motion in one of the fisherwomen descending the sand-hill is excellently rendered.

OF the other pictures from The Salon, glowing in color and easily the best in general execution, is "A Hot Bargain," by F. A. Bridgman—a pen sketch was published in this magazine last June, with the artist's title, "Mon Dernier Prix." Very tender in color, and delightfully framed, but noteworthy in no other respect, is "Jeanne (Communion Costume in Brittany)," by E. E. Simmons. Charles A. Platt's "Holland in November" is a firmly painted landscape, full of air. Ogden Wood's "The Mailler Plain" is a vigorous cattle piece. Matilda Lotz's "Friends of the Artist" shows two splendid hounds much better drawn than painted. Bacon's "Who Loves me Follows me," already noticed in these columns, makes a strong point of color in the gallery, although I do not find the blue grass and blue trees agreeable in the picture. The "English Navy," by Herman G. Herkomer, is only a posed model—it pretends to nothing more—but it is an earnest and clever study, full of promise; the brush work is vigorous, and the color is muddy—alike suggestive of the technique of the more famous uncle. It would have been well if Mr. Herkomer had been satisfied with sending this unpretentious single figure; for his "Breton Home" interior, shown in another room, has such grave faults in aerial perspective that one wonders his friends should have let it leave his studio. Frederic S. Dellenbaugh's large painting of fishing boats off Concarneau, waiting for sunrise so that they may enter port, presents a very intelligent effort to give the subtle effect of atmosphere at sea just before dawn; but the artist has failed, as many a better one would have done.

"THE Capricious Model," by Edward Grenet, shows a naughty little "St. John," with his face turned to the wall, resisting all the seductions of bonbons with which the sweet-featured lady who is trying to paint him endeavors to ply him as an inducement to pose for her. The erratic young saint, who is nearly nude and holds a cross, stands upon an old Persian rug, very well painted, by the way. I do not suppose the public has an idea of the troubles of art-

ists who have to use children as models. These youngsters usually are more expensive than adults; because, although you can seldom depend upon their moods, and often waste half a day before they will pose as you wish, they must be paid by the hour all the same. I have in mind the sorrows of a young English lady, whose delightful water-color drawings of children each year delight visitors to The Royal Academy. Those who, at the last exhibition, stopped to admire her rosy-cheeked cherubs—they were girl cherubs—playing with a dog, would hardly believe what trouble they had given her by their antics. When they were not fighting or crying, they usually amused themselves by putting their tongues out or "making faces" at the unhappy little lady, and neither coaxing nor threats would cause them to mend their ways. All this, too, when the artist was sadly behindhand with her picture and only a little time remained for her to get it ready for exhibition.

A LARGE canvas, which has no business in the room devoted to Salon pictures, is the outrageously bad "Portrait of Mlle. Nevada," by A. G. Heaton. It was refused at The Salon, a fact I should not mention but that the picture has been so generally advertised as having been "exhibited at the Paris Salon" that the truth should be told about it. Not to tell it might hold out deceptive hopes of success to other painters who have mistaken their vocation.

IN the other rooms the pictures vary no less in interest and merit. Among the best, certainly, is "A Dutch Typesetter," by C. F. Ulrich, whose steady progress bids fair to justify the fondest hopes of his friends. Admirable, too, is his "Village Printing Shop in Haarlem," although the interior is so much like that of an American country printing-office, and the 'prentice is so much like an American 'prentice, that the picture might be engraved as an illustration for that delightful chapter in "A Modern Instance" in which Mr. Howells introduces us to Bartley Hubbard and the sleepy town of Equity.

ALFRED KAPPES, whose natural talent some of us have inclined to think hardly second to that of Ulrich, surprises the public with a very, very queer picture, with the enigmatic title " ? " Knowing something of the ambition and earnestness of the artist, I think I can divine his intention; but it must be said at once that the painting utterly fails to convey it. It shows an old woman, the contortions of whose face one may suppose are meant to depict intense grief—in some way connected with the wreath of immortelles and the coffin seen in the murky background—but which, in fact, make up a grimace which falls nothing short of being repulsively ludicrous. The portrayal of the sacredness of grief becomes a travesty.

"FAIRY TALES," by Constant Mayer, is a group of happy children listening in rapt attention to the reading of a young comrade. The picture is cleverly composed, and is painted in a more lively key of color than is usual with the artist. "One Evening," by Rosina Emmet, shows a fashionably attired young lady, too evidently posed in a flood of gaslight for the purpose of producing a certain color-effect in combination with her costume. Such general subordination to color is not a common fault with Miss Emmet, although not unsuggestive of the school of William M. Chase, where this talented young lady was grounded in her art. In the same room is Mr. Chase's sketchy little canvas, called "The Port of Antwerp," charming in color, and with a delicious sky and impossible water. Mr. Beckwith daringly poses his favorite female model in white drapery, and with bare arms and neck, against a salmon-hued background.

THE most incorrigible of our old-time eccentrics to whom we have been wont to look for jokes in color, it is gratifying to note, have returned to picture-making. Frank Currier, who used to do the queerest things in water-color, has some excellently painted fish; P. P. Ryder, who, I fancy, used to mix his pigments with molasses, has an honest little picture of an old "auntie" full of character; and his quondam fellow-sinner, Blakelock, contributes one of the most delightful little landscapes in the exhibition. But the eccentric, like the poor, are always with us, and the newest apostle of the incoherent is Reginald Cleve-

land Cox, whose "Hella Rock" and "The Runnell Stone Bell" are two water pieces which show plainly that he has vigorous ideas, but at present very limited means of conveying them. The first named has a heavy impasto of white paint, which does not at all express the idea of the whirling, surging waves tumbling over the rocks which Mr. Cox means us to see. And I would submit that when an artist uses this bold method of expression, and insists on painting with a palette knife, there should be no suspicion of timidity. Mr. Cox's handling betrays plainly the absence of spontaneous execution. One ambitious of emulating the splash and sparkle style of Appian or Daubigny needs not only the courage, but the ability of those masters. We have but to look at the gulls in the foreground of "The Hella Rock" to see how Mr. Cox has worried the pigments, and, at last, from sheer despair, succeeded in giving them form only by the ignoble device of piling up paint upon paint. Indeed, this is not the way to acquire force of style.

OF the sculpture, a few words must be said. Conspicuous in the centre of the first gallery is "David Before the Combat," by George T. Brewster, a life-size figure in plaster, excellent in parts, showing careful study and strong work; but, viewed as a whole, unsteady in poise and theatrical in pose. Paul H. Bartlett's plaster statuette, "John Brown," is well conceived and vigorously executed. He sends also a capital study, in bronze, of a crocodile. Karl Gerhardt's plaster group, "Eve's Lullaby," is a graceful composition, modelled with skill, but in no way suggestive of Eve or any one else in particular—a comely and shapely young woman with a baby in her lap: this and nothing more. The same sculptor's "Echo" is a marble female statuette of little merit; his portrait in bronze of "Mark Twain" is at once a good likeness and an artistic piece of modelling. Joseph Ehteler sends a plaster bust of Dr. Döllinger and one of Mrs. Frank Leslie. Joseph S. Hartley is well represented by "King René's Daughter," a statuette in terra cotta, some pretty busts of children in the same material, and a vigorously modelled bust, in bronze, of Lawrence Barrett as Cassius.

IN the world of ceramic art, this is an age of revivals. There is hardly anything which has been done in this department of industry but which can be and is done in Europe now. The Mintons at Stoke-upon-Trent turn out perfect copies of the almost priceless "Henry Deux ware"; De Morgan, of Chelsea, reproduces the old red lustre of the Moorish pottery, and comes very near the turquoise blue of the Persian; Elliot & Bulkley are showing bits of delicate blue Delft, sent from Holland by an enthusiast who is trying to revive the ceramic industry of the quaint old town which gives its name to the ware. Lately, the reader has been told how the Havilands at Limoges rediscovered the secret of the Chinese "flamé" decoration on hard porcelain; and now these same enterprising Havilands are reviving the manufacture of the once famed faience de Nevers. That is to say, they are reproducing what was best in the old Nevers ware, and improving on the decoration by the aid of a much wider palette, particularly rich in reds and browns. Sample pieces of this new faience have arrived here, and I suppose that the ware will be in the market before long. Messrs. Haviland & Co. have also brought out recently a new kind of hard porcelain under the glaze, the decoration of which presents a wonderful range of color.

INDICATIONS are not lacking that the various photographic reproductive processes will soon, practically, usurp the province of wood-engraving. Steel-engraving already is virtually extinct. The wood-engraver of the near future must be a master of his art—an artist, in fact—to obtain employment. There will be plenty of portraiture for a Cole and of landscape work for a Kingsley; but the days of the journeyman of the burin are numbered. It is not easy for a thoughtful person, familiar with the technical and commercial conditions of book and magazine illustrating, to glance at some of the holiday books and come to any other conclusion. The most sumptuous gift-book of the season is "Romeo and Juliet," with photogravure illustrations after F. Dicksee, the London Royal Academician—a splendid folio, issued by Cassell & Co. To say nothing of the attractions of heavy, hand-

made paper, noble margins, faultless rubricated printing, and artistically simple binding, the illustrations are very notable. They are, if I mistake not, from paintings by Mr. Dicksee, and not from drawings, as announced. At least, some of them certainly are, including the frontispiece—the "Balcony Scene"—the original of which I remember seeing at the Royal Academy in 1883; it was theatrically lighted—a greenish hue—which, with other defects, detracted greatly from its merit as a painting; but, reproduced here in monochrome, the picture is admirable. So, indeed, are nearly all the other pictures in the book, most of them printed on the same pages as the text. The general excellence is so high, that separate criticism of each plate is uncalled for.

HERE we have what may be considered in book illustration as legitimate reproduction of an artist's brush work. The carefully finished execution of the academical school to which Mr. Dicksee belongs is such that the copy shows few blemishes which the after-handling of a photogravure plate—the idea that a photogravure is an *untouched* reproduction is a popular error—will not easily remove. For such work the new mode of illustration is well adapted. Not so, in my judgment, with such a book as "The Seven Ages of Man," just brought out by J. B. Lippincott & Co., which, according to the title-page, is "illustrated with photogravures from original paintings." Some, if indeed not all, of these "original paintings" appear to be only such monochrome sketches in oil as are commonly photographed down upon the engraver's block preparatory to his cutting. The edition before me is called "the Artists' Edition;" in the general edition, it may be remarked, the pictures are executed upon wood. The designs are of varying merit, and some of them, while in themselves forcible, it does not seem possible could have been made originally for the purpose of illustrating Shakespeare's lines. "The Infant," by F. S. Church, is a decorative composition, in which "the infant" is a mere incident; "The Whining Schoolboy," by W. St. John Harper, is not whining at all, but rejoicing in the capture of a bird's nest; and the "Second Childishness," by Walter Shirlaw, looks like a study for the mad King Lear.

ANOTHER example of what may be said to be a fit use of photogravure in illustration is seen in the portfolio of "Character Sketches from Dickens," from original drawings by Frederick Barnard, brought out by Cassell & Co. The originals probably are carefully finished brush drawings in sepia or india ink. Mr. Barnard has given us here just what, from the novelist's descriptions, one would think he intended to make Pecksniff, Peggotty, Rogue Riderhood and the two Wellers. They all show character without the aid of caricature. The artist's Little Nell and Caleb Plummer and his blind daughter are hardly more than conventionally good; but not much more, I suppose, could be said for the originals by Dickens.

JUST now that it is reported that Edwin Arnold is to visit America, it is particularly gratifying to note that the merited, though long-deferred, honor of giving his poem, "The Light of Asia," the appropriate setting of fine printing and first-class illustration has at last been accorded to it. Considering the great success of the work, it is surprising this has not been done before. The publishers, J. R. Osgood & Co., deserve credit not only for the excellence of the woodcuts, but also for the method of the illustrations. Instead of following the prevalent custom of the trade, especially at holiday time, of overloading the pages of a good book with pictures of trivial subjects out of all proportion to their value in the text, the more artistic method has been chosen of giving such illustrations only as are in keeping with the pervading spirit of the subject. The woodcuts are taken chiefly from photographs of Buddhist sculptures and frescoes found in the ancient ruins of Asia, averaging two thousand years old. They will be best appreciated by those who appreciate the poem.

THE always welcome Christmas numbers of The Illustrated London News and The London Graphic are at hand, aglow as usual with numerous colored pictures. The large supplement of each being by the same artist, Phil R. Morris, one is tempted to compare the execution of the two plates. A glance suffices

to show the superiority of the work of The Graphic, soberly and artistically treated in quiet tints—evidently done from zinc blocks—over that of its rival, which presents only the ordinary, gorgeous-hued chromo of commerce, coarsely printed from the stone.

TWENTY-FOUR colored designs for Prang's Christmas cards for 1885, by well-known artists, were exhibited at Reichard's Gallery last month, prizes for which, amounting to \$2000, are to be awarded on the judgment of dealers. Among the most appropriate, perhaps, were Frederick Dielman's, showing a group of pretty children looking on of a frame of holly, and W. St. John Harper's fireside scene of a mother and little girl embroidering a scarf, into which are already woven the words "Merry Christmas." E. H. Blashfield had a well-colored and spirited design of angels, with wildly flowing hair and draperies, announcing "the good tidings;" but unfortunately the angels look like a lot of frightened young women at a window, shouting an alarm of fire, an effect enhanced by the lurid aspect of the background. A good thing in angels would be T. W. Dewing's (or Burne-Jones's) gaunt damsels playing golden harps entwined with lilies, were it not that one red-haired young Irish-woman seems to have served as the model for all.

THERE have been comparatively few picture importations of consequence since the thirty per cent went into effect last summer. Excellent foreign paintings are to be seen at some of the galleries; but it is significant that at three of the leading dealers the show picture has been an American work from The Salon of 1884. At Schaus's is "The Quartet," the imposing canvas of W. T. Dannat, which reminds one at once of the picture by J. S. Sargent, which a year ago held the same position in the same gallery. Like that, it is a scene in a Spanish tavern, and represents itinerant musicians, except that in Dannat's picture they are the sole actors, while in Sargent's they were merely incidental to the principal figure—a dancing woman. It is painted in the same sober tone, the highest note being struck by the bows of bright red ribbon on the skirt of the woman's dress, as in Sargent's picture the highest point of color was reached in the orange placed upon a chair.

HAVING said so much, the comparison must cease. What a fascinating picture Mr. Dannat has produced! The actors in themselves have only a picturesque interest; but, after contemplating the scene for awhile, one fancies he can hear the rough cadence of their song and the twang of the guitar of the fellow with his back turned to us, and the accompaniment of his companion's mandolin. Then we regret that the room in the tavern is only dimly lighted by the stream of sunshine coming through the broken slats of the Venetian blinds—only the stream is much too solidly painted for real sunshine—for, having admired Mr. Dannat's sound drawing and his skill in giving the textures of the clothing of the performers, we begin to feel that we should like to see more of their faces. But this was not the artist's intention. He has shown all we have a right to expect, under the conditions of the painting, and that we are so interested that we want to see more than this is, perhaps, the best evidence of the success the artist has achieved in his undertaking.

AT Knoedler's was shown F. A. Bridgman's picture, "The Bath at Home," a life-like scene of an interior at Cairo, with a mother sitting on the marble floor of the bath-room, towel in hand, waiting for the brown-skinned little urchin to come out of his tub, which he seems strongly disinclined to do. The artist has cleverly availed himself of the opportunities for rich color afforded by the subject, and although the technic of the picture is, very properly, not obtrusive, one is bound to admire the skilful contrast of textures.

THE third of these striking American pictures from The Salon is J. L. Stewart's "Five O'clock Tea," which has attracted a host of fashionable visitors to Reichard's Gallery, where it is on exhibition. It is, of course, a picture of fashion, and therefore somewhat frivolous in subject; but no one who will study it can say that there is anything frivolous in its execution. A more honest painting has not been seen here for many a day. The drawing-room to which we are introduced is decidedly Parisian, but the dozen ladies

and gentlemen assembled I take to be compatriots of the painter. Mr. Stewart has—for an artist—the unusual privilege of possessing a rich father, and lives in generous style in a fashionable quarter of the French capital. It would seem that these American friends have "looked in upon" his family. The composition is natural, the painting of the figures solid, the color harmonious and suitably gay in key, the handling free and sure, and there is, above all, throughout the picture a sense of air which relieves, to a wonderful degree, the objects in the room, and meets the difficult conditions of the perspective. This is no small thing to accomplish, when it is considered that the spectator looks right across the room to the large window which forms a great part of the background, and the artist has to manage also the light in the street, which filters through the partly drawn silk window-shades.

HERE I am at the end of my space, and unable to speak of a tithe of the excellent paintings on exhibition at the principal dealers, with memoranda of which "My Note Book" is charged. As a month must elapse before the subject can be resumed, let me advise the reader to anticipate the critic for the nonce, by calling and seeing for himself. At Knoedler's he will find, among others, characteristic examples of Aubert, Bonnat, De Neuville, Rico, Schreyer, Kaulbach and Verboeckhoven, and of D. R. Knight, J. G. Brown and Edward Moran; at Reichard's a most attractive bit of genre painting by Berci Karlovsky, a new man of the Munkacsy school, and canvases of Robie, Madrazo, Chialiva and Lerolle, and of W. T. Dannat, H. P. Smith and Leon Moran. This list of names might be extended to include many admirable pictures at Avery's and Kohn's. But such an extension would not be much more interesting than Homer's catalogue of the ships. In closing, however, let me say that some notable foreign pictures, including Gérôme's "Lions in the Desert" and Vibert's "Trial of Pierrot," a water-color, were shown recently—amid much rubbish—at Matthews's auction room. They belonged, I am told, to Haseltine, the Philadelphia dealer.

MONTEZUMA.

Music and Drama.

"The night shall be filled with music."

—Longfellow.

Hamlet.—Good, my lord, will you see the players well bestowed?
Polonius.—My lord, I will use them according to their desert.

Hamlet.

THE Happy New Year which everybody now wishes for everybody else began for the theatrical managers on Thanksgiving Day. As suddenly as sunshine from a wintry sky a beam of good business brightened up all the playhouses. In spite of the rival attractions of opera in Italian and opera in German, and the social festivals of Thanksgiving week, the theatres were overcrowded for the first time this season.

I do not mean to say that the two opera-houses were not crowded also. On the contrary, both, like the first Mrs. Dombey, made an effort, and both, unlike Mrs. Dombey, were successful. Indeed, the operatic season at the Academy and the Metropolitan has been too brilliant to be ignored.

Colonel Mapleson, a veritable gambler in opera, began his game with only one strong card in his hand—the Queen of Song, the incomparable Patti. The Academy directors were shrewd enough to keep in their own hands the money subscribed to pay Patti, and thus, although the gallant Colonel grumbled at first, the continuance of the opera was assured. There was no great tenor, no great baritone, no great basso, in the Academy troupe. It was a case of Madame Favart and her dolls.

But if Colonel Mapleson be a gambler, he has good luck. In the middle of the season fate sent him Emma Nevada, a new American prima donna, who had made a promising début at Paris and had come home to be married. She consented to sing at the Academy, and made an immediate success in "La Sonnambula." Presto! The situation changed. Colonel Mapleson became the bosom friend of his former enemies, the directors, and persuaded them to subscribe another fund to pay Miss Nevada.

Then the Academy season went smoothly along with Patti and Nevada, just as it did, a year ago, with Patti and Gerster. The Patti nights were called fare-

well performances, and extra prices were charged. The Nevada nights were called regular, and the prices were reduced. The directors were satisfied; the public were satisfied, and as Colonel Mapleson obtains the Academy rent free, has his stars paid for by subscription, and a benefit to defray any expenses for scenery, it would be strange if he were not satisfied also. Only that an impresario, like a farmer, never owns that he is contented. It might be a bad precedent.

Miss Nevada is a pretty, little, girlish woman, with a fresh, young voice, as silvery as the State in which she was born. She pleases the public, as Piccolomini did, not because she is a great singer, but because she is a sweet little woman. No matter; if one cannot have a nightingale it is pleasant to hear a canary.

But Patti is a true nightingale. She flies away now to Europe, Paris having been opened to her by her divorce from the Marquis de Caux; but she will certainly come back to us if she lives, and such a singer, the last of a noble line of artistes, ought to be immortal.

While the Academy was occupied with the Patti farewells and conventional Italian opera, the Metropolitan, gorgeously redecorated, took high artistic ground. Backed by a syndicate of millionaires, Dr. Damrosch brought over from Germany a complete troupe to produce opera in German, for the first time in this country, completely and unequivocally. It was understood from the first that there were to be no stars, and that every note of the music and every word of the libretti was to be performed.

At the commencement of the season the upper part of the Metropolitan was crowded with enthusiastic Germans, while the fashionables in the boxes and stalls groaned in spirit over "Tannhauser" and "Der Freischütz," and declared that German opera was a bore. But what is the use of saying that crinoline is inconvenient when crinoline is the fashion, or that tall hats are unbecoming when fashion dictates that hats shall be tall? The fiat that German opera was to be supported had to be obeyed. A splendid performance of "Fidelio" sealed the success of Dr. Damrosch's enterprise.

I will not repeat the names of the artistes engaged at the Metropolitan, first, because I am not sure that I can spell them correctly, and, second, because the singers do not deserve the credit for the triumph of Dr. Damrosch. The ensemble of singers, orchestra, chorus, scenery, costumes and management made the success, and, just as we say that Napoleon won all his battles, without thinking of naming any of his generals, so Dr. Damrosch has won all the praise for the Metropolitan victory.

* * *

THE second Irving season at the Star Theatre, which was concluded in December, was remarkable for the same perfection of detail and general excellence which distinguished the first, and was even more pecuniarily profitable. Mr. Irving and Miss Terry were again the twin stars; but they were surrounded by a galaxy of capital actors and assistants.

"Twelfth Night" and "Hamlet" were the two plays new to the metropolis which Mr. Irving presented. He played Malvolio and Hamlet to the Viola and Ophelia of Miss Terry. Both of his impersonations have been severely criticised in London; both were heartily accepted here. As for Miss Terry, the critic lays down his pen in despair lest his praises should seem fulsome. She was as delicious in Viola as in Portia and Beatrice, and her Ophelia drew tears as easily as her comedy characters cause smiles. Yet to me Beatrice remains her greatest part. In Ophelia she seemed to make an effort to be sad, while she can be merry and mischievous without effort. But perhaps this is hypercriticism. Can I name another Ophelia who excels Miss Terry's? No; certainly not.

Mr. Irving makes of Malvolio a miniature Don Quixote—an eccentric gentleman, the victim of an elaborate practical joke, absurd in his vanity, but dignified when he feels that his conceit was excused by the forged letter. I do not see how any better conception of the character is possible. Surely none could be more effective upon the stage. At the best, the part is subordinate, the butt for the humor of the other people, and Mr. Irving does not give it undue prominence. It is not until you think over the performance that you discover how much he has made of very slight material.

His Hamlet, which comparatively had been a failure at Philadelphia, Boston and Chicago, was a popular success in New York. The crowded audiences went wild over his play scene, and shouted and screamed in an excitement almost as frenzied as the actor's. I have never seen a more genuine sensation in any theatre.

If the Hamlet of Mr. Irving disappointed me, it was, perhaps, because I expected too much; perhaps, because any Hamlet must fall short of one's ideal. I cannot agree with his conception of the character, nor with his appearance, nor with his new business, nor with his melodramatic effects.

In brief, Mr. Irving seems to me to act a melodrama, not a tragedy. It is a great performance; but it is not "Hamlet."

He presents to us, instead of the young, handsome, graceful Danish prince, the glass of fashion, the mould of form, the expectancy and rose of the fair State, a weird, gaunt figure, with pale, worn face, prematurely aged and nervously awkward. Instead of being insane throughout, after his interview with his father's spirit, or feigning madness, as the text suggests, he takes his cue from the phrase, "I am but mad north-north-west," and is sane and insane by turns. This is melodramatically effective; but is it Shakespeare?

For example, after his momentous conversation with the Ghost, he talks quite quietly and rationally with Horatio and Marcellus, and then goes through with the gibberish about "this fellow in the cellarage" and "the old mole" as if it were as rational as the previous lines. But is Hamlet in his right mind when he thus addresses the sublime spirit of his father, who has just vanished from his sight?

Again, after the play scene, when he has almost openly accused the King of murder and has worked himself up to a raving outburst of passion, in a moment he drops into a sober, placid colloquy with Rosencrantz and Guildenstern, and chaffs Polonius quite jauntily. The transition is melodramatically effective; but is it natural or is it tragic?

I object decidedly to the innovation of painting the portraits of Hamlet's father and his uncle upon the air instead of pointing to pictures on the walls of the castle or comparing the miniatures worn by Hamlet and the Queen. Shakespeare says, "Look on this picture and on this"—not "imagine this picture," but "look at it." The pictures are "the counterfeit presentments of two brothers"—not the creations of fancy, but actual presentments. Mr. Irving misses a fine point here, and misses it inexcusably.

I was surprised to see the Ghost walk into the Queen's chamber unarmed, in its dressing-gown. The original folio gives no authority for taking the Ghost out of armor. In the first place, the Ghost is armed because he is at war with his murderer and will not be at peace until he is avenged. In the second place, a Ghost that changes its costume and wears a dressing-gown in-doors is ridiculous.

If Mr. Irving desired novelty in "Hamlet," he could have changed this scene. It seems to me that the Ghost should not be seen at all in the Queen's chamber. In the first act it is an honest Ghost, a real Ghost. The soldiers see it; Horatio and Marcellus and Bernardo see it; Hamlet sees it. But in the Queen's chamber it is merely the creation of Hamlet's fancy, the result of his sudden remembrance of his father's admonition to contrive naught against his mother. The Queen cannot see it, and neither should the audience. What a great effect such an actor as Mr. Irving could make by addressing the invisible spirit and bending forward to listen to its warning words, the echoes of his own disordered thoughts!

* * *

MR. IRVING has achieved much of his success by his attention to details. In "Hamlet" the details are slovenly considered or executed. He enters the Queen's door with a lighted torch, and appears on the other side of the arras with a lighted candle. He wears the same costume and the same inky cloak, in-doors and out of doors, when he starts for England and when he returns, although the text expressly speaks of the "sea gown" he has put on and represents him as "set naked" on the shore of Denmark. He shows us a forest in which grows no tree that the Danes ever knew. He costumes his people in silks and velvets, and puts a tigerskin under his throne.

Although the weather is wintry, he has not a single fire in the castle. There are no graves in his churchyard, except Ophelia's, and that is apparently dug out of the solid rock. A hill at the back of the churchyard scene is obviously covered with canvas. His fencing scene is all parade. These are only spots upon the sun; but a presentation of "Hamlet" by such an artist, after so long study and experience, should not be thus blemished.

Nevertheless, Mr. Irving's performance is great, as I have already said, well worth seeing, well worth comparing with that of Edwin Booth, the standard Hamlet of America. If I find fault with it, that is because the Irving system is not so strictly applied to it as to the other plays of his repertory. I judge Mr. Irving by his own standard, and this is of itself a high compliment.

* * *

ANOTHER happy surprise for the New Year is the rejuvenation of Lester Wallack. He appeared, for the first time this season, at his own theatre, in a revival of "A Bachelor of Arts," and he was received with such a hearty welcome that he declares it to be unprecedented during his long theatrical career.

Twenty-five years ago "A Bachelor of Arts" was translated from the French by Augustus Harris, adapted by Charles Matthews, and successfully produced in London. When the author was called for, Mr. Matthews gave the first name which occurred to him—Pelham Hardwicke. Three years later the comedy was brought out at Wallack's, and Lester made a hit as Harry Jasper, the dashing hero.

Twenty-two years tell upon most men, and the question on the first night of the revival of "A Bachelor of Arts" was whether Mr. Wallack could play the part in which he was once so popular. Could he play it? He played it better than ever. Moreover, he looked it perfectly, and the fashionable audience literally rose at him as they saw their favorite actor apparently restored to his lost youth.

If you would learn the distinction between the old school of acting and the new, compare Mr. Wallack with the juvenile actors by whom he is surrounded. He is old enough to be the father of all of them, and yet he seems to be the youngest of the company in his appearance, manner, voice and movements. He accomplishes in comedy what Delaunay achieves in sentiment. This is the true art of acting, which triumphs even over time.

Note, also, the airy art with which Mr. Wallack delivers his witty lines; the intentness with which he listens; the tact with which he saves an unequivocal incident from becoming unpleasant; the easy graces of his elocution and of his gestures. Where do you find such characteristics among the young actors of the present day?

STEPHEN FISKE.

THE ivory original of the illustration on the opposite page of "Three Ladies of the Rushout Family" will be pleasantly remembered by thousands of New Yorkers as one of the most beautiful of the collection of miniatures shown by Mr. Edward Joseph, of London, last winter, at the exhibition at the National Academy of Design in aid of the Bartholdi Pedestal Fund. Andrew Plimer, a contemporary of Richard Cosway, is the artist. These pretty girls in white frocks and blue sashes were the daughters of John Rushout, first Lord Northwick, created baron in 1797. The eldest, the Honorable Ann Rushout, probably died unmarried; the second daughter, Harriet, married, in 1808, Sir Charles Cockerell, Bart. The third daughter, Elizabeth, married, in 1797, William Sydney Bowles, and was afterward the Honorable Mrs. Grieve. It may be mentioned that the mother of Sir Charles Cockerell was Frances, daughter and co-heir of John Jackson, of Clapham, heir to the estates of his uncle, the oft-quoted Samuel Pepys, Secretary to the Admiralty in the time of Charles II., and residuary legatee of Mr. Hewer, of Clapham, frequently spoken of in Pepys's diary. Mr. Joseph is justly proud of his miniatures, and it pleases him to exhibit them wherever they are likely to be appreciated. Since they were seen in New York, we have read in the London newspapers that, at the desire of the Prince and Princess of Wales, they were sent, on private view, to Marlborough House, and also that at a recent notable art exhibition at Brighton this unique collection was one of the chief attractions.

Gallery and Studio

BOSTON CORRESPONDENCE.

A TOURNAMENT OF CRITICS—ADDITIONS TO THE MUSEUM—A NEW PORTRAIT OF FRANKLIN—MINOR EXHIBITIONS.



THE signs of a portentous battle begin to appear. Some precious ink has already been shed and much more must evidently be poured out before either Guelphs or Ghibellines will be pacified. It is true this internecine conflict among the æsthetes of Boston is

fourteenth-century sort of over a fine, Florentine, question—the Dante-Rossettis at the Art Museum. But when our æsthetes get their blood up, either those who hold that art has slumbered since the dark ages till the English (or rather Irish) school was reared on Ruskin's preaching and Rossetti's poetry, or those who hold that the English school is absolutely nil, there is likely to be a scathing, hurtling flight of invectives and adjectives, piteous and unsparing, which let pious, peaceable lovers of art, without regard to schools and centuries, shut their ears against. For great reputations are ruthlessly rent, and idols that have been worshipped for ages are overthrown, and venerable monuments of art are rudely bombarded with ink-balls.

It must be admitted that this time the English school began it. A brilliant young writer, till then unknown, but who had evidently thoroughly saturated himself with Ruskin and Rossetti, burst forth unheralded into panegyrics loud and long over the photographs of Rossetti and Burne Jones at the Museum. At first people smiled and passed his enthusiastic articles by. But as they went on and on they found that if it was madness there was method in it, and not only method, but sound culture and high conscience—in short, that enthusiasm for art, that ready-to-die-at-the-stake dedication to art that has been worked up by the Ruskin cult, if nothing else has, and which must ever secure it importance and influence in the progress and history of art among the great English-

speaking peoples. Well, after this young disciple and consecrated critic had held the town with his eloquence for some weeks, and the people had flocked to the black-and-white room, at the Museum, where the precious photographs are exhibited—till then for months without attracting more than a casual visitor—fairly blockading the pictures with slips of The Transcript in their hands, trying faithfully to discover wherein the undoubtedly mystic but surely rather odd, not to say "funny," figures corresponded to his rapturous descriptions—the patience of art lovers of the old school could stand it no longer. The doughty "S," hero of a hundred fights in Boston criticism, put his lance in rest, and with a rush, in two columns, of his peculiar epigrams rode down upon the idolatrous mob as they stood there sunk in servile, duped superstitious worship before a false altar. Pre-Raphaelitism, he de-

his scorn of English art. Well, Ralph shouldn't have gone so far, either, as to skip from Raphael to Rossetti as though all were empty paint and technique between. "S" declares Rubens the Shakespeare on canvas of humanity and the universe, and waxed as eloquent and incoherent in his noble wrath as Ralph had been elegant and logical in his setting forth of the literary school of English art. Altogether, the combat has been a notable episode in our local art chronicles. Its best significance is that our people are paying an ardent, if not very well-directed or very well-nourished, court to art. But we have made some progress and acquired some resources since the epoch described by Henry James, I believe, in one of his international stories, when an æsthetic and culture-seeking circle would gather enraptured around a set of Flaxman's outlines, and discover deep significances in the flow-

ers of that "hortus siccus pale and dead."

The Art Museum authorities have decided to omit the annual exhibition of American art this winter. No changes in the hanging of the pictures lent to the permanent collection call for notice at the present writing. But there are several additions to the various collections of objects that must prove of exciting interest to bric-à-brac experts. The Brinkley collection of Chinese, Japanese and Korean pottery will remain in the Museum all winter. This collection comprises twelve large cases, holding about eight hundred and fifty pieces, many of them of rare interest. Dr. O. Rogers, a New Hampshire collector



PORTRAITS OF THREE LADIES OF THE RUSHOUT FAMILY.

FROM THE MINIATURE BY ANDREW PHINER, IN THE COLLECTION OF MR. EDWARD JOSEPH, OF LONDON. [SEE OPPOSITE PAGE.]

clared, was indulgence in the prattle of childhood when one is grown up! That for the mystic cult that had been swallowed with such avidity for the past fortnight! Somewhere the doomed Mr. Ralph (the panegyrist of the Rossettis) had spoken of the sensual soullessness of Rubens. This it was that had stirred "S's" ire, above all else. How he did score the English art pigmies for that! Why, they were to Rubens as toadstools to a date-palm—feeble in spirit, without skill in drawing or painting, morbid and unhealthy—and their admirers were as maudlin and mawkish as themselves. Morland and his pigs "S" declared fit exemplars of the English art, and in his righteous indignation he even went so far as to yoke "Wilkie, Walter Cranes, Pinafores, Landseers, Hogarths, Kate Greenaways, Pirates of Penzance," etc., together in

of Chinese ceramics, has lately placed his valuable array on the shelves of the Museum, and Dr. Charles G. Weld has deposited here his rich collection of sixty-five Japanese swords.

Prof. Grandmann, the head of the Museum school of drawing and painting, has achieved a happy success, by the way. A large decorative portrait of Benjamin Franklin having been ordered of him for a public banqueting hall in this city, he set to work with the materials available, and by a thoughtful and fortunate combination of them produced a portrait that at once impresses by its likelihood and charms by its expression. It represents the Yankee sage at a quite venerable age, seated in an easy, half-lounging attitude, his lips as if moving in a smiling conversation and a fascinating air of benevolence and "bon-

hommie" beaming from his countenance. His silvery locks descending upon his shoulders and his light mulberry velvet coat and waistcoat give a pleasant harmony of color to the canvas. But the best proof of the success of this idealization of the oft-painted subject is the fact that the photographs from it have been sold faster than they have been printed, and especially strong is the demand for it in Philadelphia, where naturally more souvenirs of Franklin in every form exist than anywhere else.

The exhibition, at the Art Club, of the association of students of the Art Museum School has been more than the usual success this year, and called out the warmest compliments. Progress is evident from year to year, and there is no sign of falling off in the attendance or the earnestness of the students. The school, which is now graded so that it works with the uneventful regularity of any college, is evidently a Boston institution that has come to stay.

Exhibitions of individual artists have come on very slowly this season. It does not seem to have been a fruitful year with our painting fraternity, or else there is so little promise of a harvest of buyers in the prevailing depression of business that they do not care to hurry about bringing forward their summer's work. Only two or three such exhibitions have been thus far made. Among the more notable was that of Mrs. Lombard of flower pieces in oils. Here was a gallery full of flower pictures alone. The effect was singular, almost cloying, as of a flower-show in a hall. Yet the collection stood it well, and even pleased because of the cleanness, truth and sincerity of the color—neither conventional, as after a recipe, nor tortured and dirty with trying and blundering, but fresh and individual in each of the numerous canvases, as the different bunches of roses, daisies or chrysanthemums themselves. And yet Mrs. Lombard is but a beginner as a professed painter. Mr. J. H. Caliga has also been making a notable exhibition of his studio and pictures combined. His dashing ambition and cleverness are well known to you, and his show of "stunning" sketches and studio properties and adornment fulfilled the expectations aroused by his elaborate cards of invitation.

BOSTON, Dec. 1, 1884.

GRETA.

A SLOVENLY worker is generally a poor painter. Munkaczy often painted on his colossal pictures in a dress suit, and his work may have been better for it.

EDMOND AND JULES DE GONCOURT.

THE names of the brothers Edmond and Jules de Goncourt* occupy an illustrious place in the literary and artistic annals of modern France. Their manifold intellectual life has had an influence which no critic would any longer venture to dispute. As collectors they have formed in certain directions the taste

research; in fiction they were the first to strike into that path of realism in which Flaubert and the modern French novelists have won their fame. In their novels as in their historical work, in their studies of contemporary life as in their monographs on the last century, their object has been the same: to reproduce with scrupulous and minute exactitude the incidents, the circumstances, the conditions, the

manner of living and thinking, the preoccupations, the distractions, the amusements, the foibles, the characteristics of all kinds, the profound expressiveness, the "intimité" or subtle sense of originality of the life of each epoch—in short, to set forth all that is most inward and peculiar in the moods and manner of apprehension of the men of the eighteenth and of the men of the nineteenth centuries.

This intense study of the eighteenth century, of its history, of its literature, and, above all, of its art, formed, together with a practice of art itself, the literary apprenticeship of MM. de Goncourt and their preparation in style and in method for the composition of that brilliant galaxy of fiction in which Renée Maupérin and Manette Salomon are stars of the first magnitude. Jules de Goncourt while still a schoolboy used to pass his leisure hours copying caricatures from Punch and lithographs by Gavarni. Edmond had equally strong artistic tastes; and when their school-days were over the two brothers resolved to devote their lives to art. In June, 1849, they made a knapsack journey through France, and crossed over to Algeria, filling their albums with sketches and their minds with minute observations of nature and humanity.

This study of painting Jules continued on his return to Paris, devoting ten and twelve hours a day to water-color. Finally, the two brothers burnt nearly all their work, and passed the year 1851 in the composition of a book which appeared the very day of the coup d'état, under the enigmatic title, "En 18—," a wild artist's book like Gautier's "Mademoiselle de Maupin," written in a nervous, ultra-refined style,

rich in terms borrowed from the slang of the studios and the vocabulary of the enthusiastic antiquarian, full of disdainful criticisms, furious tirades, and delicate observation, in the midst of which we discern the commencements of the tastes that were destined to distinguish the writers—the worship of the art of the eighteenth century, the love of rare books, exquisite bindings, porcelain de Saxe and Japanese bowls. The description of a room in "En 18—" in



FACSIMILE OF THE FRONTISPIECE OF "L'ART DU XVIII SIÈCLE." ETCHED BY JULES DE GONCOURT.

of their contemporaries, and as writers they have done much to create a new kind of history and a new kind of fiction. In history they were the first to attempt to reconstitute the past by the aid of minute and varied historical, literary, artistic and archæological

* Edmond Louis Antoine and Jules Alfred Huot de Goncourt, born respectively in 1822 and 1830, grandsons of Jean Antoine Huot de Goncourt, deputy in the National Assembly of 1789. Jules de Goncourt died at Auteuil, June 30, 1870.

which the brothers had arranged the decoration according to their fancy, caused one eminent critic to declare the writers to be fit only for Bedlam. Those same writers, however, had the satisfaction of seeing their tastes imposed on a whole epoch, and we can only now record as a curious fact that thirty-five years ago the love of Japanese art was regarded by an enlightened critic as a symptom of lunacy.

After the publication of "En 18—" the brothers abandoned the serious study of painting, and began those critical and historical studies which resulted in a complete history of the eighteenth century, from Louis XV. to Napoleon, comprised in monographs on the Duchesse de Chateauroux, Mme. de Pompadour, Mme. du Barry and Marie Antoinette, in their history of society during the Revolution and the Directory, in their "Portraits Intimes du XVIII. Siècle," and in their "L'Art du XVIII. Siècle," which has been rewritten and completed, since his brother's death, by M. Edmond de Goncourt, and recently published, with great material splendor, by Quantin. Then, their historical studies being completed in the main, the brothers applied their methods of study and observation to the

It has been the privilege of MM. de Goncourt, as we have seen above, to be in advance of their age

Subsequently, Taine appropriated the method of the Goncourts, and applied it coarsely and without finesse

either of sentiment or of observation, and nevertheless he obtained the credit of an invention which is not his own. So too in their artistic tastes the brothers De Goncourt were precursors and in advance of their age. When, years ago, they began to form their now incomparable collection of drawings of the masters of the eighteenth century, they were ridiculed.* A bid of five or ten dollars at an auction for a sanguine by Watteau, a bistre by Fragonard, or a drawing by Boucher, was the signal for ohs! and ahs! and snufflings of pity and contempt from the despisers of that French school whose works are sold at the present day almost for their weight in banknotes. Thirty years ago the quais, the old bookstores, the bric-à-brac shops of Paris were full of portfolios of drawings by Baudoin, Cochin, Saint-Aubin, Watteau and Boucher, to be had for a few francs. In the auction sales the exquisite pastels of La Tour rarely sold for more than a dollar and a half. As M. Edmond de Goncourt has remarked in his charming account of his treasures, "La Maison d'un Artiste" (2 vols., 1881), nothing was easier

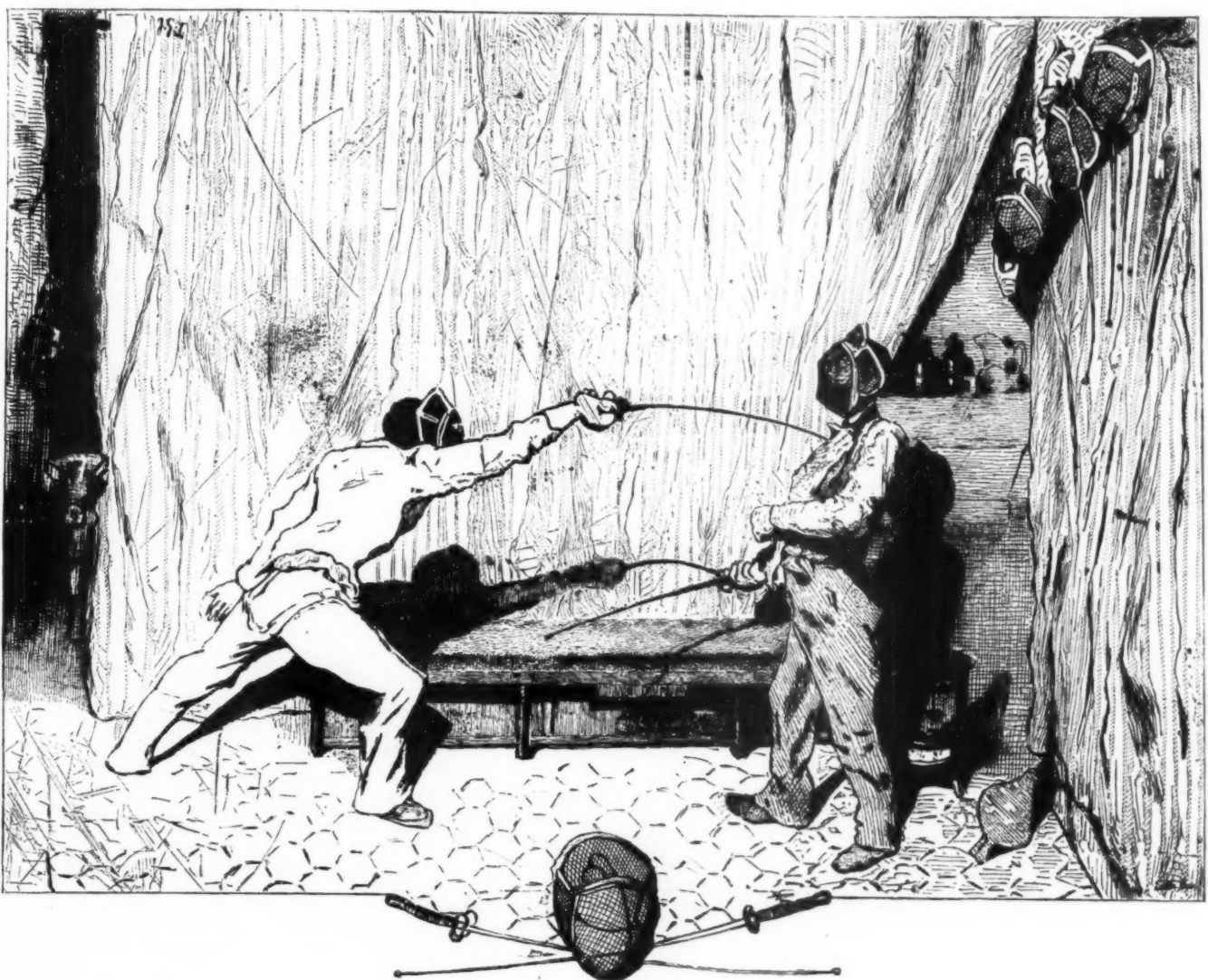


PORTRAITS OF EDMOND AND JULES DE GONCOURT.

FACSIMILE OF A RARE ETCHING OWNED BY MR. THEODORE CHILD, OF PARIS.

in their artistic tastes as well as in their literary and historical methods. Their treatment of the his-

in his charming account of his treasures, "La Maison d'un Artiste" (2 vols., 1881), nothing was easier



THE FENCING-SCHOOL.

FACSIMILE OF AN ETCHING BY JULES DE GONCOURT.

living society of to-day, and began that series of remarkable stories in fiction which M. Edmond de Goncourt is still happily continuing.

tory of the eighteenth century was in the spirit of Augustin Thierry, but after a method which bore the mark of their own very pronounced individuality.

and cheaper at that time than to make a fine collec-

* About a hundred of these drawings have been reproduced in photographic fac-simile by the Braun process.

tion of drawings of the eighteenth century, "only there was in the atmosphere such an enormous disdain for that school, the painters that you knew pitied you with such sad looks, you passed for a man so utterly deprived of taste, that you needed to have a great contempt for the opinion of others in order to make such a collection." Happily, MM. de Goncourt had the necessary contempt, and, confident in themselves, they went on working in their own way in spite of discouragement and brutal criticism. Finally, however, success has come, and now Edmond and Jules de Goncourt are acclaimed masters in the modern school of fiction; they are held to be standard authorities on the history of the eighteenth century; and no price is considered too high and no place in a gallery too honorable for the masterpieces of that art which they were the first in this century to recognize and to appreciate.

Jules de Goncourt, as we have seen, abandoned painting as a career in 1850, but in 1855 we find him

etchings, which are much esteemed by collectors of rarities. After a second journey to Italy to complete the studies for the novel of "Madame Gervaisais" Jules de Goncourt abandoned water-color altogether, and took to etching. His idea was to complement their historical work by a series of etchings reproducing Paris in the eighteenth century from drawings either in their own collection or in other collections. This project was never carried out, but Jules de Goncourt learned the secrets of etching, and employed it to illustrate the first edition of "L'Art du XVIII. Siècle," for which he etched some forty plates after the original drawings in the Goncourt collection. While busy with these reproductions he tried some studies from nature, and, among others, the "Fencing School," with its bold movement, its modern action and strong drawing, of which the reader may form some idea from the reproduction given herewith. In short, Jules de Goncourt became absorbed with the passion of etching, with all its emotions and anxieties

of biting and retouching and "states," and he became singularly expert in it. Notice in his reproduction of La Tour's pastels the firm tracing of the features, the black pupils, the square modelling that give you the very accent of the physiognomies that live and think under the crayon of that marvellous portraitist. In short, while only citing Jules de Goncourt's water-colors as evidences of his artistic dispositions that might, if he had continued, have sufficed for his glory, one need not hesitate to say that as an etcher he has hardly been surpassed by professional aquafortists, and one can only regret with tripled intensity the premature death of the historian, the novelist and the artist.

It would be useless here to attempt any description of the treasures that the brothers de Goncourt have amassed in the modest villa of the Boulevard de Montmorency at Auteuil, and which M. Edmond de Goncourt still goes on increasing, an incurable victim to that passion for "bibelots" which, as he says, has made him miserable and happy all his life. In the two volumes of "La Maison d'un Artiste," already referred to, M. Edmond de Goncourt takes the reader through his house, room by room, and dwells lovingly on each of his most precious objects, showing him the vestibule (illustrated in the December number of *The Art Amateur*), with its leather paper gay with fantastic parrots and its studied disorder of pottery, Japanese

embroidery, terra-cottas by Clodion, faïence plaques and the bright fougousas, mingled with eighteenth century drawings that hang on the maize ground of the wall of the staircase; the dining-room and its tapestries; the two salons, with their precious terra-cottas, their framed drawings, their bronzes and Sèvres marvels; the library, with its books, manuscripts, autographs, bindings, miniatures, and its mass of portfolios; the "cabinet de l'extreme orient," containing perhaps the choicest collection of Japanese and Chinese porcelain, ivory, lacquer and metal work in Paris; the bedroom, with its bed in which the Princess de Lamballe used to sleep at Rambouillet; the dressing-room, on whose walls are hung, among many other treasures, Chinese and Sèvres plates, a gouache by Mallet, Gavarnis and Bouchers, the whole forming a unique collection of which words—even the words of M. de Goncourt—can give but a faint idea. And, in the midst of these delightful surroundings, M. Edmond de Goncourt lives a modest bachelor's life, wrapped up in the cult of letters and

of art, resting from the composition of a page of his forthcoming novel by caressing a bronze or contemplating the restful brightness of an Oriental bowl, and hoping sincerely that his new book will have a good sale, so that he can indulge in the purchase of some coveted object that his perfect taste has pronounced to be worthy of his hospitality. THEODORE CHILD.

HOW TO MODEL IN CLAY.

III.—MODELLING FROM CASTS.

IT is not only excusable, but necessary, for a beginner to take actual measurements of each and every part with callipers and compasses. The eye alone cannot be relied on till, after considerable practice, the student has been taught to see correctly. What the eyes see the hands can execute, no more. However fine the conceptions of the intellect may be, the eye and hand must be in sympathy with it to carry them



FIG. 9. ROUGH CLAY SKETCH OF A BUST.

travelling with his brother in Italy and once more filling the common note-books with sketches. Edmond's manuscript notes are accompanied by sketches of costume, physiognomy, nature, architecture, etc., and at the same time Jules made some larger aquarelles still precious preserved by his brother. In these aquarelles Jules de Goncourt shows that he was a draughtsman of no mean order, and that he might have become a colorist, with his bold contrasts and his curious ingenuity in the actual handling of his pigments, his wipings and scrapings and rubbings and his tricky use of the lithographic pencil. I remember admiring particularly an aquarelle of the rose façade of the ducal palace of Venice, with its two columns of gray marble, and another of the fish market at Rome, treated with a luminous expression that reminded me of Henri Regnault. In the impossibility of getting a satisfactory result out of a reproduction of these water-colors in simple black and white, we have chosen for the illustration of these notes some of Jules de Goncourt's



FIG. 10. FINISHED CLAY SKETCH OF A BUST.

out successfully. It does not matter much at the outset what the student sees; it is what he verifies that is of importance. When he has made this modest discovery, earnest study and genuine progress will begin, and not till then, the rate of progress depending on his natural powers of observation and the quick or slow development of them.

As it is easiest to make sure of your forms and proportions from an object that does not move or change, an inanimate original is the best for the student to commence studying on. In a living model a change is constantly going on in form and expression, and considerable training is necessary to enable the student to cope with such an original. A square, strongly marked cast of a hand or foot, however, affords an immovable as well as the most serviceable subject for first lessons in modelling. It is an original readily procurable, and at little cost, of any cast-maker or artist's material shop. Having obtained it, take a board of convenient size and put up the clay upon it, somewhat in the shape of the object to be copied.

Measurements should be made to guide you in this; and whenever you are uncertain as to a proportion, measure it. Observe, first, the proportion of the width to the length, and block your subject in roughly in broad, square planes or flats. In a foot, make one plane in the centre, from the top of the instep to the toes, then a simple, square plane on the outside and a broader flat on the inside; block the ankle in four planes, front, sides and back of each toe in three planes, and so on. The study of the flats or planes in modelling is all important, as it is the true secret of the mechanical principle of the art. The whole human figure, from the head to the foot, is composed

ment in a cast is like an outline in a drawing—it is the backbone of the work.

Having finished his experiment in the mysteries of the planes, the student may undertake a mask from the antique. The larger and bolder this is, the better. In modelling the complete face it is important not only to observe the planes, but also the balance or equilibrium of the masses on both sides. Taking a line through the nose, the centre of the forehead and chin, we find that there is an equal quantity on either side, so that if we were to cut it in two through the centre, each half would weigh about the same. The masses may be differently distributed on each side, but the same weight will obtain. Any marked deviation from this rule constitutes a deformity.

In commencing a face (keeping in view always the measurements of each part and the whole) observe carefully the flats or planes, blocking in the forehead first, the centre being about twice as large as the sides; the nose in three flat planes, one through the centre and one on each side; then one down the front of the cheek-bone, extending down through the chin, and one large broad plane from the termination of the cheek-bone or corner of the eye, extending backward to the ear and downward to the jawbone. After roughly blocking in the face in this way, the minor planes can be studied and put in. In modelling a bust proceed on the same plan, following the flats and planes and working on the front and sides alternately, keeping always in mind the proportions in length and breadth and the relative masses.

In beginning any work, endeavor to see everything as broadly as possible. Ignore detail entirely, and keep going backward from your work to examine it, going to a sufficient distance to observe it as a whole, or, in other words, take it in at a glance. By looking at it from the right distance you can see and correct errors in the balance or drawing much easier, and avoid encumbering detail. Experience in teaching proves that the student will make much more progress in understanding the principles of modelling, and acquire greater facility in handling the material, by spending considerable time—a month, for instance—in simply blocking in roughly from the models, taking from one to three hours to each cast, according to the amount of work upon it, endeavoring in each instance to carry the work as far as possible, and leaving it in this rough state, and at the next lesson allowing himself more time and carrying the modelling further. It will seem slow work, but all sound beginnings are slow. By a reference to Figs. 9 and 11 a clearer idea of the planes may be obtained than can be conveyed in mere words. In Figs. 10 and 12 the same works, in a finished state, are shown.

IV.—MODELLING FROM LIFE.

The same principle regarding planes and flats rules in all kinds of modelling. The casts you copy are only imitations of nature, and when you go to nature you must apply to her the rules you have acquired from the study of her counterfeit. The methods by which modelling is performed are the same whether you are reproducing an inanimate cast or the noblest of human forms. It is for this reason that the importance of a perfect command of your tools and their

uses cannot be overestimated. The acquisition of a preliminary facility renders the approach to the grave task of reproducing nature herself less difficult.

In modelling a bust from nature, place your sitter not less than six feet from you, so that you may see the whole head at one glance. If brought nearer, only portions of it can be seen at once, and one part ought never to be modelled without due reference to the rest, and each part should be advanced equally with the others. This rule must be kept constantly in mind, as it is only in this way that the harmony of the whole can be preserved.

As I stated before, the two sides of a head or face,



FIG. 11. ROUGH CLAY SKETCH OF A STATUETTE.

of a series of flats, small or large, short or long, according to the proportions of the body. The first principle you have to master, then, in regard to your art, is expressed in the square cast of the foot or hand.

Different features of the face should also be modelled in the same way. Casts of the eyes, nose, mouth and so on can all be purchased for this purpose. The separate features of the head of David are most to be recommended, as they are colossal in size and very sharp and distinct in modelling. In copying, the student should be careful to block in everything very squarely, even exaggerating the planes, and to be accurate in the measurements. A correct measure-



FIG. 12. FINISHED CLAY SKETCH OF A STATUETTE.

when looked at separately, are generally found to be different in form. It is rarely that we see in nature a face that is in perfect drawing, but almost all have the appearance of being so because of the fact that though the form may be different on either side, the weight is equally distributed, which gives the effect of harmony or correct drawing. This may explain the reason an artist goes into rhapsodies over the discovery of a "perfect face," a treasure, by the way, more frequent in poems and romances than in real life.

Do not look for a likeness immediately. Pay attention solely to the proportions and balance of the masses and planes, and the portrait will come without

much trouble. With average ability and some study an ordinary likeness can be obtained easily; but to make an artistic portrait requires talent of a high order and a large amount of experience, which can only be gained by a long course of study and practice. In portraiture much depends on a close and intelligent observation of the sitter and a resolution on

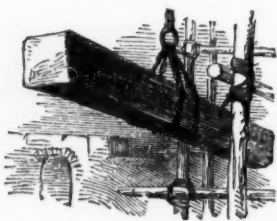


FIG. 13. VALUES OF LIGHT AND SHADE.

the part of the artist to do his very best, no matter how deficient that best may be, or what difficulties may beset its accomplishment. The hair is a very important part of the portrait, and must be studied carefully in relation to its effect in contrast with the face. The simplest and best way of treating it is to study it in masses, always endeavoring to preserve the character of its movement, composition and flow of lines. The hair constantly changes from brushing and other arrangement or disarrangement, and, being particularly subject to atmospheric influence, it never has exactly the same composition at one time as at another. But it always retains its inherent character. Color also has an important influence in its effect on the appearance of form in the face; but the value of this influence can only be learned by experience.

J. S. HARTLEY.

LESSONS IN WOOD-ENGRAVING.

III.

In Fig. 13 you may see how the management of the lines which form light and shade produces, in a high degree, the impression of perspective. In the first place, the distance with the wall and arch gains its effect of distance by being engraved in thinner and more uniform lines than the objects in the foreground and with comparatively little variation of shade or tint. In the suspended beam the suggestion of great length is produced by the lines being made strong and irregular at the near end, and gradually thinning and becoming more uniform as they recede to the farther end; and the nearest scaffold pole appears to be standing visibly in front by reason of its sharp black and white.

In engraving this subject begin with the sky and distance, keeping the lines regular and smooth, and observing that where they die out into the white paper at their ends they must be gradually thinned down to a knife edge; they must even be cut a little below the surface of the block, so that in printing they will disappear from the paper without leaving any decided ends.

Then cut the scaffolding behind the beam, leaving the pole in front solid until the beam is finished, merely cutting the thin white line outside of it to stop the tint of the beam against. If you engraved the pole first there would be danger of cutting through the outline while engraving the side of the beam. In leaving the black lines which cross the tint on the nearer end of the beam, and help to bring it so prominently forward, cut the short white lines first in one direction, stopping them squarely against the cross lines, and then turn the block, and do the same in the other direction. This is necessary because the tool

does not make a decided end to the line where it enters the wood as it does where it is lifted out. Then cut the chain, being very cautious not to take out too much black. Observe how dark it is against the beam, which is itself so dark against the background. Now you may cut the pole in front, observing that the largest spot of black in the whole subject is on this, brought sharply against a large, clear white; this strong contrast bringing it forward in front of everything in its neighborhood.

When you have got to this point in the practice of the art, doubtless you will have found out that the most important thing in wood-engraving is the choice and management of the "tints." They are the great stumbling-block of young engravers—and of some old ones too—and you will find it advantageous to practise them as much as possible, studying the best examples of engraving to find how they are employed and what effect they have. You will see that they are varied according to the necessities of expression in the subjects engraved.

A straight, smooth, uniform tint, where the lines seem as if ruled, represents well a clear blue sky, perfectly still water, or the polished surfaces of many natural and artificial objects. A tint nearly as regular, but not so smooth nor uniform, and with lines of various curvature, serves better for drapery. A tint such as is used upon the leaf in Fig. 10 is generally cut with gravers rather than with tint tools proper, as it can be varied and lightened more readily by



FIG. 15. ILLUSTRATION OF THE BLACK GROUND IN WOOD-ENGRAVING.

simply pressing the graver deeper into the wood. For walls, earth, rocks, and backgrounds of many other descriptions, as well as for indefinite shades against which to relieve objects—in short, wherever you wish a certain irregularity of tint such as is given by the brush marks in impasted oil painting—the broken tint, already described is the most generally useful.



FIG. 16. ILLUSTRATION OF THE WHITE LINE IN WOOD-ENGRAVING.

And then there is the cross-lined tint, so much abused of late years, but so very valuable when kept within limits and not used indiscriminately all over a picture. It is specially good to represent flesh, as may be perceived in Fig. 14. Here you can see its value in contrast with the distinct lines forming the eyebrow and eyelashes, and the smooth-lined tint of the polished iris. It is done by engraving in the first

place a shade much darker than you desire the finished work to be, and then with a finer and very sharp tool cutting a second series of white lines across this, being very careful not to get it too light at first. You cannot restore the black when it is once cut away, but you can always make the white lines thicker in any part so as to get more light, if you find on inking your work over that it seems too dark. You can even cross the lines with a third series, if necessary, as you may see above the inner corner of the eye in the example given. The effect is nearly always better when the lines cross each other at acute angles, as here shown, than when they cross at right angles, or nearly so. This tint is of great value when sparingly used as suggested, so as to contrast with and be set off by other kinds of work; but when it is scattered without discrimination all over the subject it produces a feeble and characterless result, corresponding to a crayon drawing all smoky and lifeless with "stumping."



FIG. 14. USE OF THE CROSS-LINED TINT.

If you have understood the examples and directions which have thus far been given, you are now capable of going on by yourself. Your best school will be the study of the best engravings, and careful observation of how a desired effect is attained in them. Do not be too hasty in deciding which are the best. The finest (meaning thereby, those which are executed with the finest lines) are not necessarily the most to be admired. The quality and character of lines in an engraving are of much more importance than their number. A certain proportion between the size of the picture and the scale of the work employed in it always produces the best result, and a little subject containing only two or three square inches needs a smaller scale of work than one ten times that size. The best work is that where the desired result is produced with the least expenditure of labor. Elaboration merely for the purpose of making a "fine" engraving is at the best a waste of time, and very frequently is a positive detriment to the picture.

Bear in mind that all your black is ready-made for you in the block, which, wherever it is left uncut, will print a solid and uniform black, and that your business is to produce light by removing portions of it. Fig. 15, the two children supporting the wreath, illustrates the genius of wood-engraving—the production of white on a black ground. All the forms are here simply cut out, leaving the remainder of the wood untouched, and the result is such as could not be effected more perfectly nor with more facility by any process adapted to printing.

The horse in Fig. 16 shows how few strokes of the tool it needs to produce the effect of roundness and reality when they are properly applied—when the engraver recognizes the fact that the black surface already exists, and that every line cut into it, if directed to its proper purpose, has its immediate value in forming and modelling the figure. It is not given as a picture, but to illustrate a principle. It is slight in execution, but all the better as an

example on that account, as all the work in it is of the kind which immediately tends toward the desired effect.

C. M. JENCKES.

(To be concluded.)

Art Hints and Notes.

IN a recent talk to the Gotham art students, Walter Shirlaw said: "Never consider any study too trifling to be useful. It is better for you to paint an old pair of boots than not to paint at all. Every subject you encounter can be made of use to you, if you only study it with intelligence. It is not because you can make direct use of it, but because it enhances the stock of available material on which you can draw, if necessary. You study Latin, not because you expect to speak or write it habitually, but because you desire a fundamental strength and purity to characterize the English you do write and speak. There is a Latin study in art as well as in literature."

SKETCHES or pictures on canvas should not be permitted to remain long unmounted. If there is not sufficient margin to them to permit their being stretched, they can be mounted on stretched canvas by any framemaker. To mount them yourself, it is only requisite that your glue be quite fluid and evenly distributed over the back, so that all parts are covered. In applying the picture to its backing, press it smooth, and it will set properly and without inequalities. Any canvas with oil colors on it is liable to crack if not kept stretched. It may be accidentally doubled or broken, or may curl up as it hangs on the wall, but in one way or another it is sure to be injured unless a stretcher is provided to keep it permanently flat.

FAILURE should not discourage you. The painter does not live who did not fail many times before he succeeded. Let your failures only teach you "not to do it again," and you are safe.

NOBLE large drawings can be made in brown or black ink with a pen cut from a reed, such as is used for pipestems. This pen possesses a smoothness unknown to the steel pen or the quill, and creates a line as bold and vigorous as a stroke of the brush, but firmer and more regular. In brown ink especially the effect is fine. With black ink the lines appear heavier and harsher, and the modulations are not as delicate.

"To be great, a work of art must satisfy two requisites—it must be outwardly attractive, thus showing that it has in it the purely æsthetic elements, and it must have the intellectual quality, an inner significance which illumines the form from within and feeds the mind even after the senses have been sated." These words, by one of the few just and competent critics in America, deserve perpetuation, for they define, in a vigorous and simple sentence, one of the most important and fundamental truths of art.

IN preparing clay for modelling, be careful to work it thoroughly. The lumps you receive it in have been prepared by straining and grinding till they are free

from grit; but to make the material perfectly plastic you must mix it with water and work the mass until it is thoroughly moist.* Do not be afraid of soiling your hands. Soap and water are all you need to cleanse them.

YOU cannot do better than draw, paint or model hands if you desire to perfect yourself in serious study. It is an old saw, that the man who can get the character of a hand can get that of a face and figure. All the old masters were strong on hands. Holbein and Van Dyck painted them with the same loving care they lavished on their faces. Van Dyck in particular was always careful to make the most of his

actually are. For instance, if you look at a distant object you see it in masses of light and shade, not in detail. It is your task, then, to paint it as you see it; for as it strikes you so will it strike those who view it, and not unnaturally compare it with nature as they see it all around them. The accurate science of measurements is necessary to the sculptor, because his work, once completed, becomes an object to be viewed in the same way as we view nature herself. You cannot put all the detail of nature on a little canvas—on a life-size statue you can. But you can so simplify and mass your detail as to have it convey the same suggestion to others and make the same impression on them it does on you. The weakness of the Pre-Raphaelites is that they attempt too much, and of the impressionists, that they are satisfied with too little. Of the two, however, the impressionist comes nearer nature as the world sees it, because the world does not go about with microscopes to its eyes."

ALL who study art cannot become artists, but all who learn what art is will be better able to enjoy both art and nature by reason of their study. Love of art may be instinctive, but true appreciation of it must be sedulously cultivated.

PANEL pictures for doors can be painted on zinc, cut to the proper measurement to fit in the panels. Paint in oil, as if on canvas, and, if possible, with bristle brushes, as broad and simple effects alone are appropriate to this unpretentious mode of decoration.

NEVER use a rag to clean a picture glass. A handful of newspaper will take the dirt off a damp glass more effectively than the finest linen would do it.

THE very worst tool you can use on canvas is a palette-knife. It may do the work of the brush in the hands of a master, but even in his case the work he tries to do with it would be better done if he used a brush.

AN old frame is a handy accessory to a studio. You can always set your picture behind it, even if it does not fit, and obtain some idea of what its effect will be when framed. A frame makes an enormous difference in a picture. A good frame will help a poor work and a bad frame hurt a good one as a critical tour of any exhibition gallery will prove to you.

A VERY neat exhibition easel can be made of an ordinary cheap white pine one, which may be covered with good effect

with maroon, olive green or old-gold plush.

IF you can afford nothing better, a burned stick and a whitewashed wall may do you good service; but if you have the means to buy them, you have no excuse for not using the best materials. The cheapest are always the dearest in the end.

FOR the fixing of fleeting effects in color or light and shade, tinted paper is preferable to white. You cannot get the exact color on it, but it gives you a local tint, and with swift washes and putting in Chinese white for your high lights, you can obtain a valuable memorandum which may afterward prove very useful as a jog to the memory.

ARTIST.



AN "INCROYABLE." BY KAEMMERER.

(FOR DIRECTIONS FOR TREATMENT IN WATER COLORS SEE PAGE 52.)

sitter's hands. He arranged them in front, and worked them very tenderly. He overworked them often, indeed, and in many of his pictures you find them out of character. Holbein, on the contrary, almost invariably made them a potential part of his portraits. Begin the study of the hand from a cast, then use your own as models, in the mirror. The foot is another excellent study, and one too often neglected. Learn your feet and hands, and you will become unconsciously the master of your whole body.

"IN drawing from life," says Professor Wilmarth, of the National Academy, "I advocate the French system, which, seeing objects in light and shade, represents them as they appear rather than as they

DECORATION & FURNITURE

THE ASSOCIATED ARTISTS.



THE forming of the original firm in New York known as "The Associated Artists," it is hardly too much to say, marked an era in the history of industrial art in this country. Under this name Louis C. Tiffany and Samuel Colman, who may be classed in the first rank of American painters, formed a business alliance with Mrs. T. M. Wheeler, then a vice-president and a moving spirit of the New York Decorative Art Society, which institution owes much of its present prosperity to the energy, good taste and judgment she devoted to its interests. The success of the new venture was what might have been expected. As an amateur in stained glass, artistic metal work and interior decoration Mr. Tiffany had already a reputation in cultivated circles; his ability and originality were conceded. Mr. Colman was no less esteemed as a connoisseur of textile fabrics and an intelligent student and collector of objects of Oriental art. Mrs. Wheeler was chiefly known through her labors on behalf of the Decorative Art Society, and had charge of the embroidery department. It soon appeared that this department might be made a profitable business in itself. Mrs. Wheeler left the concern, and, with her clever daughter, Miss Dora Wheeler, and, somewhat later, with Miss Rosina Emmet and Miss Ida F. Clark, formed a new firm, which now became the Associated Artists, Mr. Tiffany continuing his business under his own name. It is only with the work of this new firm of the Associated Artists—this unique little band of accomplished American gentlewomen—that we have to do at the present time.

Naturally enough, under the influence of such artists as Mr. Tiffany and Mr. Colman, Mrs. Wheeler's

views on art matters broadened considerably, and she soon became a very different woman from what she had been as the dilettante official of a Decorative Art Society, worshipping at the shrine—at a respectful distance—of æsthetic South Kensington. She developed in her work ideas of her own which were in open rebellion against the stern dicta that no one more severely than herself had promulgated in the name of High Art Needlework. Ask her now what she thinks of the iron-clad rule that all embroidery decoration involving the use of natural objects should

of industrial art as she had formerly done in connection with her early colleagues. The designing, manufacture and embellishment of textile fabrics, however, is the chief work to which she and her associates give their personal attention. Miss Ida F. Clark has direction of the more conventional designing done by the house, such, for instance, as is shown in the example on page 40. That Mrs. Wheeler and Miss Wheeler sometimes try their own skill in this direction will be pleasantly remembered from the fact that in Warren, Fuller & Co.'s wall-paper competition three years

ago, mother and daughter respectively carried off the first and fourth prizes, the second prize being taken by Miss Clark. The service Miss Clark performs in conventional designing Miss Wheeler and Miss Emmet render to the figure subjects.

A fragment of a frieze, "Loves at Play," is given on page 40 in illustration of a class of subjects with which Miss Wheeler has already successfully identified herself. Miss Emmet's "Hilda in the Tower," on page 39, is one of a series of works in tapestry which Mrs. Wheeler intends producing with subjects taken from American history and literature. The ingenious design on this page, entitled "The Winged Moon," is one of Miss Wheeler's fancies for tapestry.

In reviewing the work of the Associated Artists it is safe to say that

they have achieved no results more important than those attained in the manufacture of stuffs. Their first work was done upon materials which Mr. Tiffany had personally collected in a foraging tour through Europe. When these were exhausted the association resolved to secure, if possible, suitable stuffs in this country. The result has been that the artistic fabrics now made here are fully equal to those produced anywhere in the world. Something has been said before in these columns of the stuff woven for tapestry, of the Gonzaga, royal in texture with its varied color effects, and of the momie silks in



"THE WINGED MOON," BY DORA WHEELER.

REDUCED FACSIMILE OF A CARTOON FOR TAPESTRY.

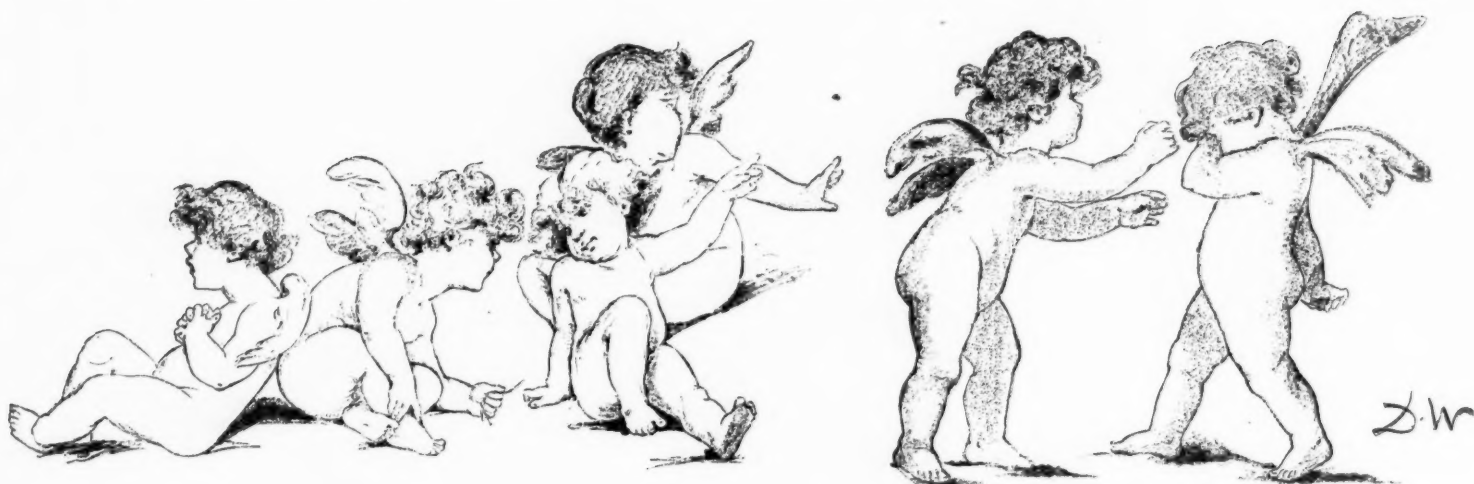
be conventionally treated; or, better still, look at her tapestry copy of "Titian's Daughter;" or the tapestry reproduction in color of Miss Emmet's "Autumn," or the "Mermaid" yacht portière of Miss Wheeler, a fac-simile of the aquarelle model for which is given as a colored supplement to the present number.

With her enlarged views as to the legitimate scope of embroidery, Mrs. Wheeler also acquired much practical knowledge in regard to interior decoration in general, and in her new business quarters we find her covering almost as much ground in the wide field



"HILDA." REDUCED FACSIMILE OF A CARTOON FOR TAPESTRY. BY ROSINA EMMET.

ONE OF A SERIES TO BE EXECUTED BY THE ASSOCIATED ARTISTS ILLUSTRATIVE OF AMERICAN LITERATURE AND HISTORY.



"LOVES AT PLAY." FIGURES FROM A FRIEZE DESIGN FOR TAPESTRY. BY DORA WHEELER.

which the color floats like a bloom above the surface. To these must be added the Rajah, the Beirut silks, and the last new fabric, moss stuff. The history of the last-named is the history of all, and will illustrate the good work which the Associated Artists are doing in the education of the American weaver. Moss stuff resembles the mossy carpet of the depths of the wood, greens broken through with silver and crimson, with now and then a gleam of light athwart the surface. The effect required is given in a color study. The weaver tries in vain to produce it, and at length at the end of his samples throws in the remaining threads at hap-hazard. The samples are submitted. All are failures, but in the last reckless effort lies the germ of success. He tries again, with this as a basis, and guided by instructions to bring the filling to the surface here and to bring forward the warp there; the result is a marvellous material for draperies, beautiful in both tint and texture.

In examining the designs of the new stuffs one quickly discovers that the Associated Artists have gone direct to nature, with most fortunate results. In freedom and naturalistic treatment these designs are much more akin to Japanese work than to anything European. Upon one soft, lustrous fabric, for instance, there is a design taken from the nasturtium vine, showing the peculiarities of the natural growth, and quite ignoring the recognized canons of conventional decoration, but of its artistic beauty there can scarcely be two opinions. Like treatment is applied to other floral motives, all possessing individual interest. Among the most exquisite productions are some gauze silks, delightful in color, which illustrate the decoration nature can supply, totally unassisted by art, the designs being simple reproductions of natural sprays of leaf, stem and berry, such as the photographer might have furnished. In what are termed "shadow silks," the name refers to the nature and use of the design. The ground, for example, of one of these is a thick light-green twilled fabric, showing on the reverse side a red, which also makes itself faintly felt above. The design is from the water-lily, flower and leaf, so drawn as to produce the effect of a shadow in color, a shadow such as the electric light in a park throws on the grass beneath of leaf and spray above, a shadow stirred by the wind, giving a sense of life and motion, with gradations of color instead of light and shade. Nothing that the Associated Artists have done exceeds this in novelty and beauty, or better shows how far the decorative horizon may be extended.

Ranking in importance with what has been done in the manufacture of new stuffs, is Mrs. Wheeler's development of the tapestry stitch. This stitch really depends on the tapestry fabric, a stuff so woven as to allow the stitch to pass under or over the warp, covering or making use of the filling as may be required, and thus becoming a part of the fabric itself. This process allows for the blending of tints as they are blended by the brush, and consequently it is to embroidery what painting is to canvas, without losing any of the advantages that belong to embroidery in itself. The Vanderbilt tapestries have been described in *The Art Amateur*, but the more recent

work has been carried to much greater perfection, as, for instance, in a hanging for a New York house, reproducing Miss Rosina Emmet's sketch of "Autumn." A woman, life-size, large-limbed, free in movement, stands in a wheat-field, holding on her hip a sheaf of wheat. The work is produced on tapestry stuff, the tint of which serves as the basis for the flesh tones. The modelling of the face and the details are wrought out in tints of brown and yellow, with all the subtle blending of shade into shade which distinguishes the work of the brush. Several attempts have been made to reproduce that well-known work, "Titian's Daughter," and the final rendering is a signal evidence of how completely textures can be simulated in this way, the stiff, lustrous brocade, the gleaming berries, the ripe, rosy fruit held aloft in the

examples will show the importance this new tapestry is destined to attain. There seems to be no reason to doubt its capacity to translate the methods and moods of modern art as effectively as did the tapestry of the past the art of Boucher and Watteau.

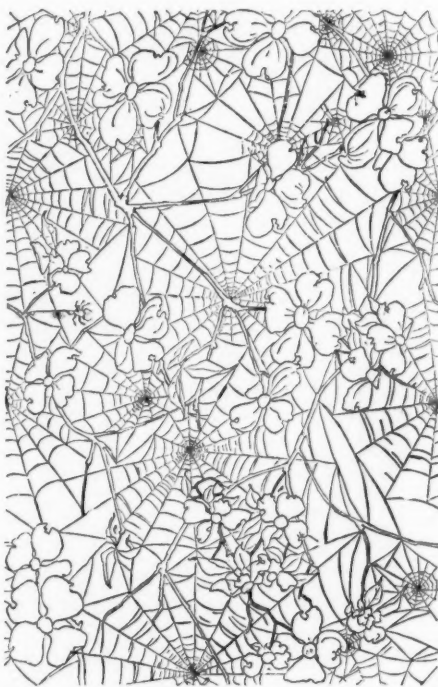
THE interest some of our best-trained figure painters take in decorative work is not generally known. Some are studying the matter seriously, and happily are not without encouragement, through the enterprise of one or two well-known firms, whose business it is to furnish interior decoration of a high order. Francis Lathrop, Walter Shirlaw, C. H. Blashfield, Frank Fowler, and T. W. Dewing have already executed important commissions from various persons of means, who begin to see that it is not always necessary to employ such French artists as Emile Lévy, Galland, Lefebvre and Foubert to enrich their ceilings and provide their mural decoration. These foreign painters labor under the disadvantage of not being able to see the rooms they are to treat pictorially, and, naturally, they not infrequently commit the error of painting in too heavy or too delicate a manner, so that the work after it is placed, in many cases, disparages the size or proportions of the apartment for which it was designed.

A NEW YORK drawing-room contains hangings of white velours with an all-over Venetian design couched in old gold; above there are two Cupids pelting one another with roses done in solid embroidery on gold cloth. A table-cover of crimson velours is much simpler in design. Large flowers and their leaves are cut out of one of those cretonnes not so much remarkable for the texture as for these superb designs. In this case the flowers are great, luscious, open blossoms overwrought in silk, following the shading, as indicated by the flower and repeating the tints.

A NOTABLE piece of needlework is a bed-cover of white linen worked with blue. The design is in two parts, each a series of floral scrolls. That in the centre is brought out by the ground wrought in bars between the ornament about three quarters of an inch apart. The border is distinguished by having the groundwork crossed in small diamonds. This is all done in outline-stitch, and its execution is merely a question of time.

OLD-FASHIONED écu canvas has come again into use. It is very flexible and is used without any ground filling. Borders are made of drawn work, and the designs are wrought in old-fashioned cross-stitch. A beautiful table-cover is worked in this way with groups of pansies and their foliage.

THE plaster-cast makers now have for sale a very complete assortment of animal heads, from moulds taken from the best French bronzes. The familiar brute creation, from the dog, the horse, and the cow down to the pig, and the forest world in such instances as several species of deer, the chamois, wild boar, lion, tiger, wolf, bear, and so on are admirably represented.



REPEATING EMBROIDERY DESIGN. BY IDA F. CLARK.

golden dish being all reproduced with wonderful exactness. Technically there is more unusual imitation of painters' work in a little "Love Gathering Daisies." The softly rounded curves of the child are delightfully given; the foreground is brought out in well chosen details, while the background melts away in the uncertain green haze of early spring foliage. The effect is that of broad washes of water-color, and it is a water-color in fact rather than needlework, that the piece resembles.

Besides technical effects, this tapestry also translates artistic moods. In a small piece intended for a screen, called "Twilight," personated by a woman with trailing sombre draperies, walking with bowed head under a sky which the sun has left, it is the sentiment one feels, unmindful of the medium. These

The casts are small, and very spirited and accurate, affording pleasing decorations for a working room and excellent models for study. Copies of some of the finest old Italian low reliefs and busts are also beginning to appear, and are well worth the trifling sums asked for them. They are best left white, if to be used to draw from; but for decoration they should be ivoryized by immersion in a solution of paraffine in turpentine of the consistency of thin oil, or damar varnish. They can be painted with the solution, but immersion secures a more equal color, as the plaster absorbs the compound with greater evenness.

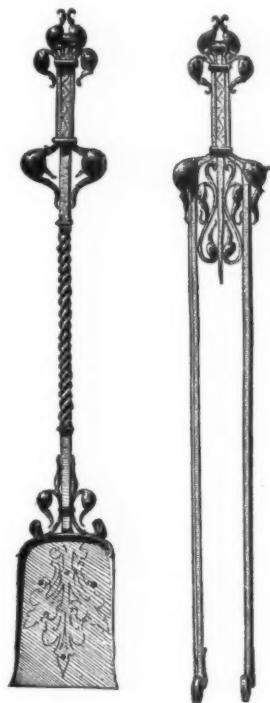
PERSIAN RUGS AND CARPETS.

S. G. W. BENJAMIN, the well-known art critic, who is now United States Consul-General at Teheran, has sent to the State Department a long and interesting report on the famous carpets of Persia. He says there are four leading classes of these carpets—the large-sized, the rugs, the ghileem or knitted goods, and the namáds or felt carpets. Carpets produced in Irak are called pharaghans, and are firmer than other Persian carpets. Large-sized carpets must be made to order. "Besides the pharaghan carpets (says Mr. Benjamin) floors are also carpeted sometimes with fabrics from Kerwanshab, Hawadan, and the district of Lauristan. Also for this purpose the carpets of Mech-Kabad, in Khorassen, are available, although of inferior texture to the pharaghan. The carpets of Kerwan have the texture fitted to the rough usage required in covering floors; but while perhaps of superior quality to the pharaghan, they are always small and proportionately more expensive.

"The Persian carpet par excellence is the rug. The Persians use these in preference to large sizes. First covering the earth floor with a hasseer or matting of split reeds, they lay over it many rugs, which completely conceal the mat. This arrangement, when

two rugs are altogether identical. But in other classes, such as the rugs of Kerwan, Dyochehan, or Kurdistan, there is endless variety in design and texture.

"A point to be considered is that while the small carpets of Persia go under the general designation of



MODERN FRENCH FIRE-IRONS.

rugs, it would be a serious mistake to consider them all as merely carpets of small size intended to be trod on by heavy shoes. In the first place Persians, when at home, take off their shoes, and thus a carpet of fine, delicate wool and design will last for ages, and actually improve with use such as this. In the second place, a large proportion of the rugs of Persia, and especially the finer grades, are never intended to be laid on the floor, but to cover divans or tables, or to hang as tapestries and portières.

"This explains the extreme fineness of texture and velvety surface which many of these rugs display, and also accounts for the fringe at the ends. Some of the rugs of Kerwan are almost as fine as cashmere shawls. The designs of these rugs were formerly of a large pattern, with a general ground of red, white, or some other uniform tint with borders and details of minute tracery harmonizing with rather than disturbing the general effect. These patterns are unquestionably of higher artistic importance, exhibiting a quality designated by artists as breadth.

"At present, while there is apparently no difference in texture, there is an evident tendency toward smaller designs, which lose much of the effect unless seen with close inspection. Perhaps this is only the result of a reaction from long-established custom, and it must be conceded that the modern designs of Persian rugs are more popular with the average European and American buyer.

"The colors formerly employed in the rugs of Persia were imperishable. Rugs one hundred years old show no deterioration in tint, but rather a softness such as old paintings assume. The introduction of aniline dyes at one time threatened to ruin the manufacture of textile fabrics in Persia, but the law against the employment of aniline dyes enacted by the Persian Government is enforced with rigor.

"The namáds or felt carpets of Persia, although produced by a process which perhaps excludes them from the list of strictly textile fabrics, may yet properly be considered in this report. The namád is made by forming a frame of the thickness intended or excavating a place in the ground floor of the size and depth equivalent to the namád intended. The hair is laid in this and beaten with mallets until the original disjointed mass has obtained cohesion and is reduced to the dimensions of the frame. A design of colored threads is beaten into the upper surface, sometimes quite effective. The namád, however, is desirable less for its beauty than the complete sense of comfort which it affords. It is much thicker than other car-

pets, and the sensation to the tread is luxurious. No carpet has ever been manufactured that is more suitable for the comfort of a sleeping room in winter. Of course there is a difference in the quality of these namáds, but the dearest are far cheaper than the same surface of carpets or rugs woven in the usual styles. The great weight and clumsiness of the namáds must unfortunately prevent their exportation to any extent until the means of transport are improved. The best quality of namád is made at Isfahán, but the most massive are produced at Yezd. One would imagine that the size of the namád must necessarily be limited. But, on the contrary, the regular Persian carpets rarely equal and never exceed the dimensions of some namáds. The namád is more often than the carpets intended to cover an entire floor, elegant rugs being laid over it in places. I have seen a namád seventy-five feet long by nearly forty wide in one piece.

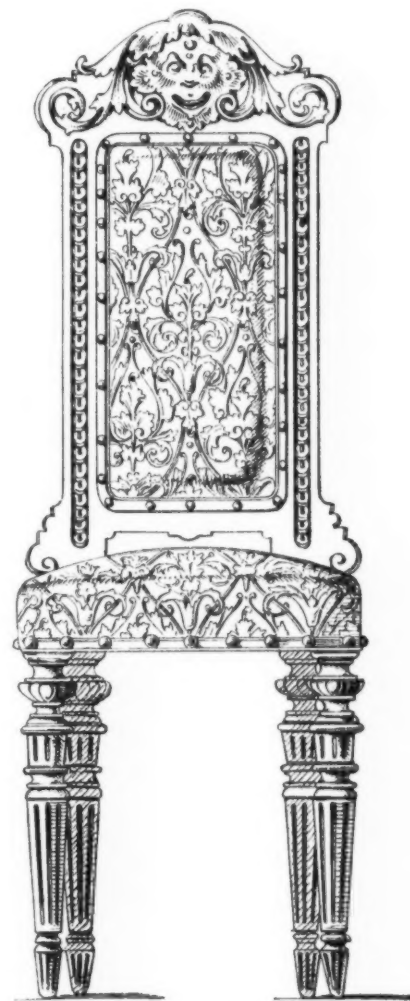
"There is one species of rug special to Persia often spoken of, but rarely seen. I refer to the rugs made of silk. It is not uncommon to see rugs of the finer types with silken fringes, and sometimes with a woof of silk in the body of the rug. But all-silk rugs are rare, and rarer now than formerly. They are generally small, and intended for luxury rather than use. The price is necessarily very high. The chief of the merchants of Teheran told me of one he had seen over a tomb; it was barely two square yards in size; but he said that two hundred tomans, or \$360, would be a low price for it."

To the artistic mind, the growing use of wrought iron for decorative purposes is one of the cheering signs of the times. There is no better example of this than in the American Art Galleries, where the metal work is one of the features of the architect's success. The approach to the entrance,



MODERN GERMAN DINING-ROOM CHAIR.

composed of rugs of harmonious designs, is very rich, while the cost is actually less than if one large carpet were employed instead. The varieties of Persian rugs are numerous. In some sorts, like the Turkoman, there is a general similarity of design, although no



MODERN GERMAN HALL CHAIR.

between iron fences of graceful design but strong construction, is especially novel and picturesque. The ornamentation of the gas fixtures in the galleries is another proof of how very little it takes to beautify a commonplace object, if one has the necessary taste.





"BERNARD PALISSY."

DECORATIVE PORCELAIN PANEL, EXECUTED BY DOULTON & CO., LONDON.

(FOR DIRECTIONS FOR TREATMENT IN MINERAL AND IN OIL COLOURS, SEE PAGE 42.)

Notes on Decoration.

THE general use of stained glass in decorating our finest houses may be regarded as an important factor in art education; but as it is bound to affect the taste for color of those who live in them, great care should be taken that the coloring is really harmonious. Most of that which one sees is shockingly bad, with colors so staring and harsh as to set the teeth on edge. Unless you are really a judge yourself, do not use stained glass in your homes unless it is first approved by some artistic friend.

FOR St. Paul's Church in Stockbridge, Mass., there is preparing a memorial window to the Rev. Dr. Parker, made from the "St. Paul" of Mr. La Farge. The work appears even better in glass than on the canvas, being richer in color. It will be remembered that Paul stands under a linen shelter, caught back by a rope, and that there is the effect of sunlight passing through the linen. This subtlety is very happily transferred to the window by a careful selection of pieces of opalescent glass, which give the effect.

ANOTHER notable example of the use made of accidents in the glass is seen in a memorial window to Miss Gertrude Parker for Trinity Chapel, Boston. It is a poetic and decorative treatment of the parable of the Wise Virgin. The charming figure, relieved against a panel of deep blue set in a red wall, is resplendent in draperies, the tints of which illustrate the decorative qualities of the glass. On each side of the draperies of the arm is seen the flicker of the lamp held in the hand, while the arm remains in shadow. This effect is produced by pieces of opalescent glass with a yellow tinge.

THE Hotel Normandie is the first in New York to introduce really artistic work in stained glass, although its use in transoms and small bits distinguishes all the new apartment houses of this city. The Normandie will have a large window for the main hall, the design of which is a Norman knight of the period of the Conqueror, copied from a water-color sketch by Mr. La Farge. The figure is to be historically correct in costume, and to be set with accompaniments of "cracked jewels," such as are found in all of Mr. La Farge's higher class works.

THE Chicago Produce Exchange, the last notable public building in that city, is another instance of the increased use of stained glass. There are ten large windows framing the dome, for which designs have been prepared by John La Farge. These designs consist of symbolic figures among architectural surroundings for the centre panel, flanked by smaller ornamental panels. The ten figures are the Genius of the City, Commerce, Agriculture, Navigation, The Harvest, The Shepherd, The Hunters, Rivers, Seas, Astronomy and Engineering. There are also two additional windows, containing Michael Angelo's "Fortune" and a Mercury newly alighting. The designs are characteristic adaptations from various sources, but the color is distinctively Mr. La Farge's. That of the "Fortune" and the Mercury is particularly pleasing, and has come off well in the glass. There are, in addition to these larger pieces, a number of transoms, the central object in each of which is a head on a shield. These are chosen from famous originals, and include Rembrandt's "Money Changers" and some of Van Dyck's well-known heads.

THE bronze baptismal gates, the gift of Mrs. Eugene Kelly to St. Patrick's Cathedral, are being cast. The central panel is solid, having the Madonna and child in high relief, and is flanked in the upper half by the figures of two children. The rest of the gate is architectural and open. Below is the coat-of-arms of the Cardinal, and on either side are richly ornamented panels. The same open ornamentation fills out the arch above.

AMID all the vulgar, flaring decorations of the Hoffman House, those of the interior dining-room deserve some commendation. This room is lighted

from the top through perforations, and has a sort of Moorish aspect. The deep cove is subdivided by the capitals of the pilasters. The ornamentation of this cove, by Francis Lathrop, is ingenious in design, with a warm metallic iridescence in the color. The shape of the panels of the cove controls in part the decoration. Each contains two figures, bearing some relation to one another, the lines of their bodies conforming always to the shape of the panel, an arrangement which is in each design quite felicitous in effect. These figures are eating, drinking, singing, playing, fishing, hunting, smoking or cooking, and, surrounded with graceful arabesques, make up an interesting and original series of designs.

A LARGE part of the furnishing of a house may be accomplished by judicious painting. By furnishing must be understood here the attainment of that habitable look which comes from wall decoration, pictures, panels and the like. This is illustrated by a house now in the hands of the La Farge Decorative Company. The doors and door frames, for example, are treated as panels. The scheme of color is taken from the École Polytechnique, of Paris. In the hall the ceiling is light yellow pink. The cornice is carried through many changes of color in the different mouldings into red, while the dado is green. The door-frames and doors are pink. In these the mouldings are all of different tints, and are thrown up by gold, dark blue or black in the hollows. The tints have occasionally iridescent gleams, which add greatly to the effect. The drawing-room of the house is in a peculiar dark bluish tint. The walls are papered. The wood is a lighter blue, and the mouldings and cornice carry the color through to a pale tint. In the latter the iridescent bluish greens are very effective.

FOR a frieze in a richly furnished room a conventionalized design or arabesque slightly in relief and harmoniously colored is generally effective. The raised ornament gives a more substantial effect in conjunction with heavy furniture than would otherwise be obtained. Embossed leather, leather paper, lin-crusta, or plaster are all used advantageously for this purpose.

LARGE spaces of studio wall may be covered effectively with Japanese gold paper, which comes embossed in imitation of leather. It is dull enough to relieve sketches and pictures most advantageously. If at certain angles a glare is produced, it may be toned down by glazing with ivory black and oil.

THIS paper is sometimes used in its full width as a frieze, and particularly effective is similar paper in silver when serving as a background for the large seine nets now much affected by artists in decorating their studios. The net, which is the kind employed by Nantucket fishermen, should be old enough to have acquired tone. It is looped in graceful irregularity with the floats and rope at the top, over the paper, which shines through the meshes, suggesting the effect of water.

Two tempting spaces in the Metropolitan Museum, for an artist whose taste is for decorative work, are the blank side-walls directly under the arched roof of the large hall. Cannot the authorities be induced to organize a competition with this fact in view?

THE new house at the corner of Seventy-eighth Street and Fifth Avenue is a fresh instance of princely building and aesthetic interior appointments. In one particular, however, the architect would seem to have been at fault. From the exterior aspect one expects to find a wide and roomy hall; but this promise is not fulfilled, for, on entering, you are confronted with a sort of pulpit projecting from the first landing of the staircase, which begins a few steps above the level of the hall floor. This would be excellent if the hall were deeper; but under the present arrangement it takes up valuable space and disturbs the sense of roominess which one associates with the entrance to a large house. The drawing-room on the left of the hall is finished in a rather delicate and golden key of color, of itself most agreeable, but seeming to call for a lighter color scheme in the ceiling decoration than

has been accorded it in the graceful composition of Emile Lévy. Foubert—an unfamiliar name in French art—has executed the charming decorations covering the walls and ceiling of the dining-room. They are pastoral in subject, taking their themes from the lighter and more picturesque phases of agricultural employment. The woodwork of this room is much stronger in tone than the subjects depicted on wall and ceiling, but the general effect is not lacking in harmony. Probably nothing better of its kind has been seen in New York than the exquisite figure of a woman, which seems literally to float on the ceiling. The reception-room, directly to the left on entering from the street, represents, in cold and rather disagreeable color, a trellis embowered with leaves, with glimpses of sky seen through their masses. The work is by Sandrier.

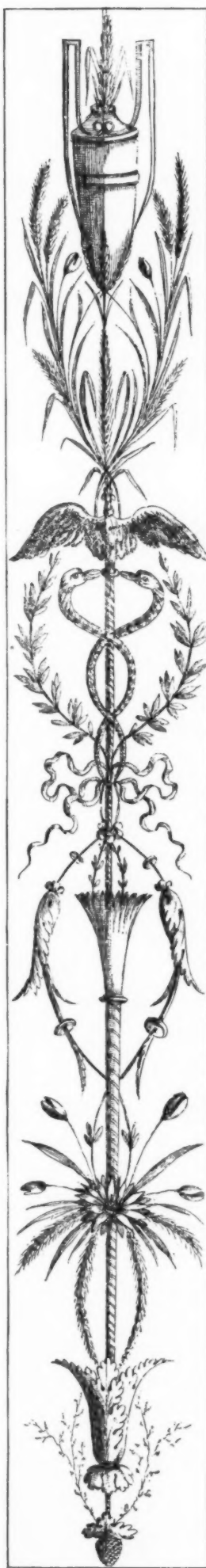
ONE of the oddest and most consistent bits of interior decoration I have seen lately is the smoking room of a Venezuelan merchant in this city. He lives in a Brooklyn house arranged with commendable deference to the taste of his American wife, but with this one room in it reserved for himself. It is decorated with raw hide. The dado and ceiling are of planks of the rich red-brown bullock wood his native forests produce, and the wood of the furniture is of the same kind. The walls are covered with hide—gray, white and cream-tinted—selected with a view to harmonious color and markings, which latter are all faint and small, and fastened up with small nails, whose heads are hidden by the hair. The chairs and lounging seats are of light, well marked hide, fastened over wooden frames. The windows and door are curtained with finely dressed calfskins, suspended by wires between polished horns. The floor is of bullock wood, with raw hide rugs. In daytime this unique apartment—which is square in shape and has two ordinary windows—is radiant with light, but its brilliancy is tempered and harmonized by the absence of pure whites. The decorations are implements and trophies of the chase, with antlers and frontlets over the windows and the lordly crown of a Texas steer over the door. As an example of original decoration by a man who professes no claim to artistic training, I know nothing so striking anywhere. Its designer has taken an ordinary bedroom, in an ordinary house, and made there a retreat well worth studying, and certain to be remembered.

DOWN on Staten Island, between New Brighton and Sailor's Snug Harbor, is a groggery much in favor with the superannuated mariners who profit by Captain Randall's noble charity. The house is over a century old, and the interior is finished in the purest continental style. The old parlor remains intact, and has a fireplace which might induce some enthusiast to commit burglary without a qualm of conscience. Several other rooms preserve the quaint characteristics which make the architecture of our great-grandfathers so charming in our eyes. Staten Island possesses half a dozen relics of our republican infancy, all of which have been invaded by the wandering scribe and artist, and served up to the public with more or less thoroughness; but this one has until now escaped the notice it deserves.

THE delightful news is conveyed by a commercial paper that the trade in cast-iron statues is extremely dull. Only the news that it was quite dead could be more satisfactory. The cast-iron statue is the last lingering relic of our worst era of artistic barbarism. It never was either ornamental or useful, and the sooner the last specimen is broken up for old metal the better it will be for the country its ugliness afflicts.

FIREPLACES are now being made in repoussé brass, with backs and jambs of cast-iron. They are extremely gorgeous in effect; the hammering is often very well done, and some of the back and jamb designs are thoroughly artistic. But I have not yet seen the apartment in which they harmonize with their surroundings. Brass does not belong to interior decoration in such masses as a fireplace demands, and however beautiful its workmanship, the general effect will always be crude and loud in any reasonably decorated room.

ARCHITECT.



FRENCH RENAISSANCE PANEL DECORATIONS.

ART NEEDLEWORK

THE ART OF EMBROIDERY.

III.



DESCRIPTION of hand-embroidery stitches would certainly not be complete without a reference to chain-stitch, and yet it is one of those perhaps least used in modern embroidery. There are several objections to this stitch, and it is so exactly imitated by machine work that it is really waste of time to produce it by hand. For outlines it is much less pleasing than stem-stitch, on account of its hardness; and although it was fashionable in the early part of the last century for solid embroidery, it never presents

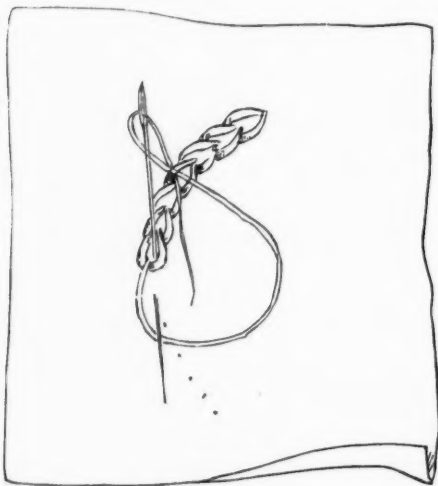


FIG. 8. CHAIN-STITCH.

so artistic an appearance as feather-stitch, or even solid stem-stitch.

In starting chain-stitch, the thread must be drawn through the material from below at the right-hand extremity of the design. The needle is then inserted close to the point from which the thread issues, and

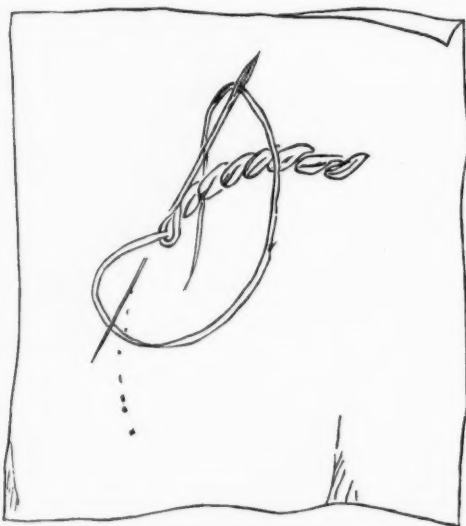


FIG. 11. ROPE-STITCH.

brought up at a little distance, nearer to the worker; the thread is passed from left to right under the point of the needle before it is drawn out, as shown in Fig. 8. The next stitch is made by putting the needle in the centre of the loop formed by the last stitch, and bringing it up a short distance in advance. The thread

is again passed under the point of the needle before it is drawn out, and the effect is to produce a series of chain-stitches, with each loop springing from the preceding one. The work may be fine or coarse, according to the length of the stitches; but in designs containing sharp curves the stitches must be small, or they will look ragged and uneven. The thread is drawn under the point of the needle the same as in the well known button-hole-stitch, which is too familiar to need much description. Instead of working from right to left, or in a direction toward the worker, as in chain-stitch, however, decorative button-hole-stitch is worked from left to right. Great varieties may be made in it, whether used as an edging or filling stitch, simply by the slope of the stitches. The illustrations (Figs. 9 and 10) will be quite enough to guide the worker to begin with, and she may afterward diversify the stitch in any way she pleases.

It should be unnecessary to say that in working the edge of a button-hole, the stitches are taken from left to right on the lower side of the button-hole, and the thread put round the needle each time with the right hand; this forms a kind of cord along the edge of the slit, and the same effect may be produced by the same manner of working in decorative button-hole-stitch for filling in conventional outline work.

Tambour-stitch, which was so largely used in the last century, in England, and in France during the time of Louis XVI., is, properly speaking, a frame-stitch; but it will be described here, because it is more convenient to do so while on the subject of chain-stitch. A small metal or wooden frame is required, consisting of two rings covered with flannel and arranged so that one will just slip inside the other. The material is placed over the smaller ring, and the other is then pressed down over it, fitting tightly on, and keeping the material stretched. The silk or worsted is held with the left hand under the frame, and the tambour needle, which is simply what is now known as a crochet hook, is held in the right hand. The frame requires fixing, so as to leave both hands free. The old tambour frames were generally provided with a screw, which could be fastened to the table, so as to hold the frame perfectly steady. The hook is pushed through the material with the right hand from above; it catches the thread below (the left hand being used to place the thread in the hook), and draws it up in a loop. The left hand, which holds the thread below the frame, regulates the length of the loop, and the needle is again pushed through from the top, and a second loop is drawn up through the first, and so on, following the line of the design. The effect is almost the same as that of hand chain-stitch, but it is much more quickly worked with the hook. The modern name no doubt arose from the drum-shaped frame, but the stitch itself is extremely ancient. It is to be found in very old Turkish embroideries, and is constantly used in Turkey now.

The disadvantage of chain-stitch for colored embroidery is its ridginess, produced by the necessity of working always in rows. That this difficulty may be overcome, and beautiful effects produced by careful blending of shades, the splendid draperies of Marie Antoinette, still in existence, conclusively show.

Twisted chain or rope-stitch is very much more effective and artistic than the ordinary chain, and is especially applicable for bold outline work. The first stitch is taken exactly as for ordinary chain, but for the second and all following stitches, instead of putting the needle into the loop formed by the last stitch, it is put into the material behind it, and the loop is pushed on one side to allow the needle to enter in a straight line with the previous stitch. The illustration (Fig. 11) shows the position of the needle in working rope-stitch. For bold outlines in this stitch, double crewel or tapestry wool may be used to great advantage. Much of the beautiful old crewel work used for bed-hangings in the last century

was done in this stitch, and the designs being outlined in this way the leaves were filled in with any number of fancy stitches which it would be impossible to

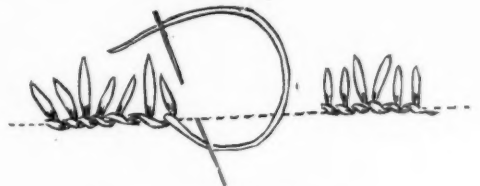


FIG. 9. BUTTON-HOLE-STITCH.

enumerate or to attempt to describe, but which could be easily learned by an intelligent worker from the sketch given (Fig. 16). There is practically no limit to these filling stitches. They are, most of them, variations of herring-bone or lace-stitches; but a clever embroiderer may easily invent stitches, and produce a wide variety. This is clearly what the old workers used to do, for it is very rarely that one finds the leaves alike in the ancient specimens of embroidery.

Herring-bone is really nothing more or less than a form of cross-stitch, and is almost too well known to require description. It is worked from left to right.

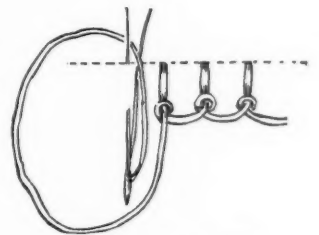


FIG. 10. BLANKET EDGE.

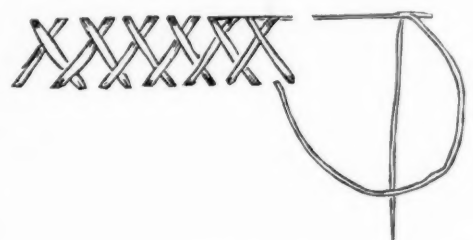


FIG. 12. HERRING-BONE-STITCH.

The needle is put in, taking a small stitch from right to left; the thread is then carried across in the manner shown in Fig. 12, and a second stitch from right to left is taken on a line below; the thread is now carried across from left to right again to the higher level, and another small stitch taken from right to left. The stitches go on following each other on two parallel lines, from left to right, and the effect is varied by the distance that is made between the two lines of stitches.

Another common form for filling stitch is what is commonly known among seamstresses as "feather-stitch," which must not, however, be confused with the feather-stitch of embroidery. This is a form of button-hole-stitch, the thread being always passed under the point of the needle, as in chain-stitch. The illustration (Fig. 13) will best show the form of this stitch. It may be



FIG. 13.—SEAMSTRESS' FEATHER-STITCH.

varied by taking two or three stitches together on one side, and then the same number on the other.

One of the most important filling stitches is the French knot, which is used besides for the centres of flowers, such as the wild rose and ox-eyed daisy.



FIG. 14. MAKING THE FRENCH KNOT-STITCH.

The thread must be drawn through the material, as for chain-stitch, to begin with; it must then be twisted once or twice round the needle, as shown in Fig. 14, and held steady with the thumb while the point of the needle is inserted as near as possible to the place whence it was drawn out. The effect is to produce a small knot lying close to the material. The next knot must be worked as close as possible to the preceding one, and care must be taken to make them as evenly as possible. Some workers prefer to use double silk or crewel to form a coarser knot rather than twist the thread more than once round the needle; and there is no doubt that for a beginner this is a much safer plan, as it requires some experience to get the knots quite even.

Another stitch, now almost obsolete, except as a filling, is bullion-stitch, which was largely used in the Elizabethan embroideries. It is difficult to describe, although easy enough to teach by practice. A stitch must be taken in the material the length of the intended roll, the point of the needle being brought to the surface again in the same place from which the thread originally issued. The thread is then twisted eight, ten, or twelve times round the needle (according to the length of the bullion stitch), which is then carefully drawn through the tunnel formed by the twists, this being kept in its place by the thumb of the left hand. The point of the needle is then inserted once more in the place where it first entered the material from above, the long roll being drawn so as to lie quite evenly between the two extremities of the stitch, thus treating the twisted thread exactly as if it were bullion or purl. A reference to Fig. 15 will explain this description, the needle being shown with the thread in process of being twisted round it. When a sufficient number of turns have been taken to cover the space to be occupied by the stitch, the needle is inserted again at the point marked B, and the thread drawn tightly through the roll. For the next stitch the needle must be brought to the surface again at A, and the same process repeated.

The last illustration (Fig. 16) is an example of a portion of an outlined design filled with fancy stitches, such as are found in the English crewel work of the late sixteenth and early seventeenth centuries. For the outline three stitches have been chosen—ordinary, coarse stem, twisted chain—and for the centre line stem-stitch.

L. HIGGIN.

ANGLICAN CHURCH NEEDLEWORK.

I.

IT is of course quite impossible in the limits of a short article to do more than touch on so wide a subject as church needlework. Embroidery for sacred purposes has been used from the very earliest periods, and the very names in use indicate its antiquity. The common word, orphrey, Dr. Rock considers to be derived from the gold ("or") embroidery executed originally in Phrygia. The beautiful chasuble of Byzantine workmanship used at the consecration of Charlemagne in 800, now kept in the treasury of the Vatican, shows the perfection of gold embroidery at that period. And the specimens brought together from time to time in the Loan Exhibitions of Ancient Embroidery, by the South Kensington Royal School of Art Needlework, and in the various churches and museums of Europe, all indi-

cate the amount of money and time expended in the sacred service in all ages.

In the rebound from the Puritan or so-called Evangelical plainness of church decoration and furniture, the tendency is nowadays rather to go to extremes in this matter; but with a difference which is not to the

embroidery for our numerous churches; but at least we might hope that what is done shall be done well, and that materials will not be used that give the idea of a grudging service.

The chief decorations in needlework for a church are of course the coverings for the altar, lectern and pulpit; where the church is rich and can afford it, it is customary to have at least four sets of these—white for festivals such as Christmas, Eastertide and Trinity Sunday; red, supposed to typify Divine love, fire and blood, therefore used on Whitsunday, and on all Feasts of Mar-

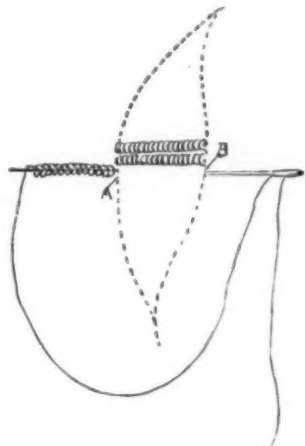


FIG. 15. BULLION-STITCH.

tyrs; purple, the sign of mourning or penitence, hence used in Advent, Lent or Ember days, Vigils, Rogation days, and on the Feast of the Holy Innocents, except when it falls on a Sunday—in which case red is used; green—supposed to be the color of repose, and used in Trinity season and at all other times when there is neither festival nor mourning. These are, at least, the regulations observed in churches addicted to strict ritualism. As a matter of fact most churches possess at least two sets, one of white for the great festivals and one of red which is for everyday use. Where only one set of antependiums can be afforded, red is the color most frequently chosen and if the clergyman is a great stickler for ritual he is content to hang a black or purple cover on the embroidery during Lent or on Good Friday. Various other forms of church embroidery are also used besides the antependium, without touching on vestments dear to the advanced ritualist, and bordering in the church of England on the illegal. I may mention the stole as now generally used, the burse, chalice veil, covering for the communion-table, cushions for the communicants, and, of course, alms bags.

Whether the embroidery be on velvet or silk, for church work it should always in the first instance be worked in a frame on linen or holland, and afterward transferred to the velvet or silk. After the embroidery has been transferred, the enrichments in gold thread round the edges, the little spiral and radiating decorations, should be "laid" on to the ground and the whole work finished off neatly. In making up, a stout interlining of strong, even linen, should be used. This is better than buckram, which is too stiff, and is apt to crack and make ugly marks in the velvet.

For church embroidery, the best materials should always be selected. Unless a really good velvet be used it will soon become shabby and discolored. The same may be said of the silks. Filoselle ought never to be used, as the color cannot be depended upon for standing, under the influence of damp.

As for the gold thread which forms so large a factor in church embroidery, it ought, of course, to be the pure metal, such as was used in olden times and which has been preserved, as bright as if only worked yesterday, in ninth century vestments.

L. H.

(To be continued.)

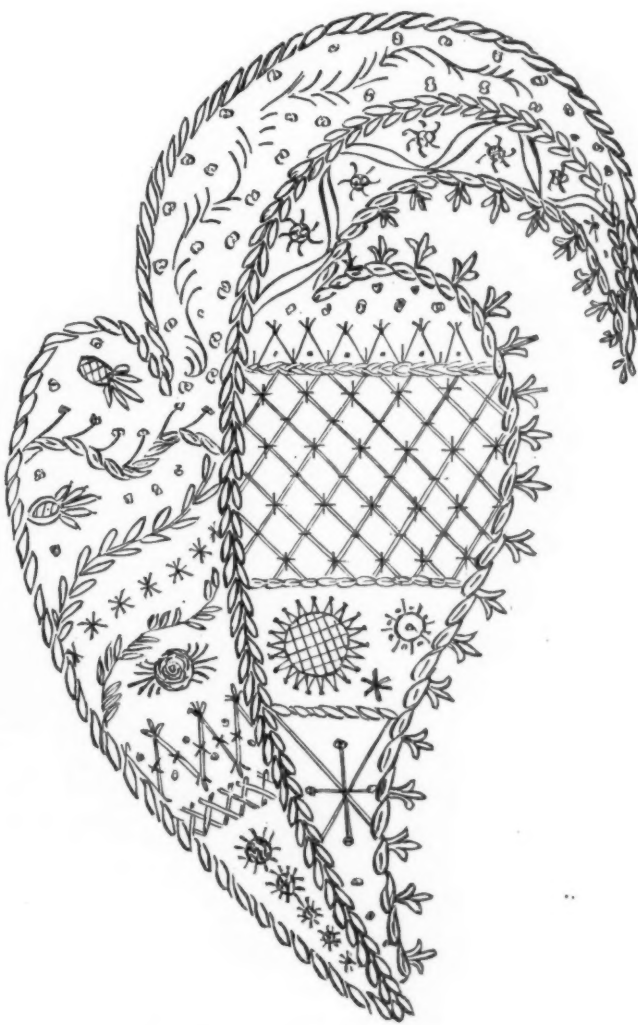


FIG. 16. OLD ENGLISH FILLING-STITCHES.

credit of modern society. While one sees everywhere now some kind of embroidery in churches, it is for the most part of a cheap description, too often bad in taste and in execution, and the materials used are too often of inferior quality. It is too much, perhaps, in these days to expect large sums to be expended in gold



HOW TO PAINT ON CHINA.

IV.—DIRECTIONS FOR FLOWER PAINTING.



EUBTLESS the best condensed palette for flower painting on china is made up of the following nine colors: Deep ultramarine, brown 4 or 17, yellow ochre, silver yellow, capucine red, crimson lake, light carmine, grass green, and dark green No. 7.

COMBINATIONS OF CARMINE.

Pink or rose. Use light carmine, very thin. Do not touch the knife to it; work it smooth with a good-sized brush, with the addition of lavender.

Cherry or strawberry. Light carmine and capucine red.

Gray for pink flowers. Carmine and emerald green.

Gray for backgrounds. Carmine, ultramarine and silver yellow. Whichever tone is desired, let that color predominate.

Lilac. Carmine and ultramarine.

Purplish cast on rose leaves. Carmine and emerald green, or rose-leaf green (Hancock).

COMBINATIONS OF CRIMSON LAKE.

Purple. Ultramarine and crimson lake. This can be made bluer or pinker by using more or less of either color.

Dark Green. Grass green and crimson lake, or green No. 7.

Laky red. Crimson lake and yellow ochre.

Brown madder. Crimson lake and brown 4 or 17.

Deep warm gray. Crimson lake, ultramarine and silver yellow.

COMBINATIONS OF CAPUCINE RED.

Deep poppy red. Capucine red, ultramarine and carmine. Mix the ultramarine and carmine, and add the red.

Deep red brown. Capucine red, crimson lake and brown 4 or 17. Use but little of the lake.

Orange. Capucine red and silver yellow.

Delicate gray for backgrounds. Capucine red, ultramarine and a little yellow. This must be well mixed with the knife.

Dark orange. Capucine red and yellow ochre.

COMBINATIONS OF SILVER YELLOW.

Orange. Silver yellow and capucine red.

Light brown. Yellow, brown 4 or 17.

Maize. Yellow and yellow ochre.

Apple green. Grass green and yellow.

Greens in the background. Yellow, ultramarine and a little green No. 7.

Turquoise blue. A little yellow, with ultramarine.

COMBINATIONS OF YELLOW OCHRE.

Light brown. Yellow ochre and brown 4 or 17.

Green. Yellow ochre and dark green No. 7.

Green. Yellow ochre and grass green, or yellow ochre and ultramarine.

COMBINATIONS OF ULTRAMARINE.

Purple. Ultramarine and crimson lake.

Lilac. Ultramarine and light carmine.

Gray. Ultramarine, crimson lake and yellow.

COMBINATIONS OF BROWN 4 OR 17.

Brown madder. Brown and crimson lake.

Light brown. Brown and yellow, or yellow ochre.

Brown green. Grass green and brown 4 or 17. Combinations of greens have already been described.

These combinations may be considered trustworthy, as they have been experimentally proved by the



CENTRE DECORATION OF A ROUEN PLATE.

writer. The exact proportion of each color can only be ascertained practically by the amateur himself. Thus, in lilac, too much ultramarine or too much carmine will make either one or the other too prominent. It is much better to experiment upon a tile or cheap piece of china than to ruin an expensive dish because of a little uncertainty about the exact color.



PLAQUE DECORATION. BY TH. DECK.

(FOR DIRECTIONS FOR TREATMENT SEE OPPOSITE PAGE.)

The colors already mixed in tubes are much the best for the amateur, as the blending of mineral colors depends greatly upon their thorough mixing on the palette. Never mix colors of different make without experimenting beforehand.

Every beginner in china painting should obtain a tile, or piece of china, spread the original colors on it

in a thin wash about the size of a five-cent piece, and when dry mark them by writing the name, with a pin, on the color. Then make desired combinations, and mark likewise. Keep also a written list of the colors thus fired.

It is advisable for those who cannot make their own studies from the natural flowers to copy colored water-color prints. Careful study of fired works will give one more practical knowledge than volumes of written instruction. This will be the more profitable after some experiments and failures. Do not expect your first work to be equal to a master's. "Knowledge is power;" but you can only gain that knowledge by practice and patience.

In painting a group of flowers in their own colors, three separate paintings are required. The first is for laying on the most delicate tones of color in flowers, leaves, buds and stems. When this has been thoroughly dried, either over night, on the side of the stove, or in the sun, the second painting may be accomplished by putting on the same tint over the first wash, either to deepen the color or to produce shading, or another color to alter in places the hue of the first. Finally, when this is well dried the third and last painting may be executed. This consists in lining the stems and the edges of leaves and buds, calyxes and flowers with a fine brush. If any of the colors have exceeded the outline, now is the time to erase them with a sharp-pointed knife.

Pink or rose-colored flowers should have, in the first painting, a very thin coating of color, as a thick coat of light carmine (Lacroix) or English Rose (Hancock), if fired properly, will produce almost a cherry color, while if fired too much it will become purple. Therefore, it is desirable to have a thin wash to produce a delicate pink. The second coat of carmine will generally make enough shade upon a flower, but if not, add a very little emerald green. Upon green leaves any of the combinations of green can be painted over the first color. Even a third light coat of color in the darkest parts of leaves is allowable. For dark purple flowers, after the first wash of light violet of gold, shade with purple No. 2. For light lilac flowers use a light wash of ultramarine and light carmine; shade with the same. For red flowers, the first wash should be orange and capucine red. Never shade red flowers with purple, but use carmine No. 3, ultramarine and capucine red, mixed. If yellow flowers are gold-colored, use orange, shaded with yellow brown; if lemon-colored, use silver yellow, with a little black and blue. Use the greatest delicacy in shading all flowers, especially yellow ones.

In white flowers the white of the china will become the high lights; wash the shaded parts lightly with silver yellow, afterward with gray.

Distant leaves should only receive one painting; these can be put in when all other parts

are complete, and give character and finish to the whole. In painting the second or third coats of color, the brush should be used lightly, without too much oil or turpentine, as either would be likely to remove the first wash of color.

An interruption of days may occur during the work without detriment, if the articles are protected from

dust. The greatest cleanliness of brush, palette and surroundings is absolutely necessary to produce good results. If, however, any particle of dust adheres to the paint it can be removed with a needle.

If, after firing, the colors look faded, the process of touching up with the same colors can be employed, strengthening every part, and the whole may be fired again. The Chinese sometimes fire every color used, and a dish may undergo a dozen firings. The Dresden ware is fired five or six times. But this, of course, is not necessary to produce good work.

LAVINIA STEELE KELLOGG.

PAINTING A PORTRAIT PLAQUE.

THE Deck portrait design on the opposite page is intended for a plaque, and is to be painted in mineral colors. It may be enlarged to any extent desired, the modelling of the features being given in such detail to allow a life-sized head to be painted from it without any difficulty.

The following scheme of color may be observed: The border is a dull light red verging on terra cotta, with the figures painted in dark brown, with occasional touches of yellow.

The background behind the head is light clear yellow, which contrasts harmoniously with the costume. The hat is deep crimson velvet, with a white feather, and the dress is crimson silk trimmed with bands of crimson velvet. A white chemisette is worn over the neck, while long earrings and a chain of rich yellow gold complete the costume. The complexion is rather dark and rich, with warm color in cheeks and lips. The hair is dark reddish brown.

Begin to paint by laying in the background, which is perhaps easiest to do with the fine powdered color. Mix with almost as much oil of turpentine as bulk of powder, about twice the amount of copaiba and a moderate quantity of lavender oil. After the powder is well incorporated with oil, so as to run smoothly, it may be reduced to the necessary consistency by adding spirits of turpentine. It is better to strain this before using through very fine wire cloth. The design, which has previously been drawn in India ink, is covered with the ground color; this color must be entirely rubbed off before painting the flesh and costume. This is done by a pointed stick covered with a cloth dipped into turpentine, which will remove all the tint inside the outlines of India ink. For tinting the background, use jonquil yellow, or, if preferred, orange yellow. The border is painted with flesh red No. 2, and the figures with dark brown, using ivory yellow for the lighter touches. Use deep purple for the hat and the same color for the dress, though in two shades. Make the silk lighter, and shade the velvet with a darker tone of the same. In painting the white chemisette, the white china is left clear for the lightest tones, and the shadows are put in with one third ivory black mixed with about two thirds sky blue. The gold earrings and chain are painted with mixing yellow, shaded with iron violet. Paint the complexion with ivory yellow and flesh red, making the tint rather dark. Avoid using too much yellow, as it will overpower the red. Shade this with flesh red No. 2, ivory black and sky blue, adding before finishing a little deep red brown for lips and cheeks. The hair is painted dark brown, shaded with black; this should not be blended. For the eyes use the same. The white feather is painted in the same way as the chemisette. In painting portrait designs the beginner will do well to have the table of colors given in The Art Amateur of last May.

THE "BERNARD PALISSY" PANEL.

THIS design may be used as a companion to that of "Luca della Robia," which was published in the December number of The Art Amateur, or may be painted as a single panel, being complete in itself. The two used together would be very effective in a folding screen of two panels. In this case the figures should be enlarged to the proper size. Used alone, this design may be applied to a single panel fire-screen, painted on a slab of ground glass, to be mounted, in brass, on feet which raise it from the floor.

This style of screen is very pretty, as the fire shining through the painted glass has a charming effect. The following scheme of color is to be observed, whether the painting is done in oil or mineral colors: The scene represents the interior of Palissy's atelier;

an excellent opportunity for color, but all these different objects must be kept in harmony, no undue prominence being given to any one, but all being subservient to the central figure of the master, and all together forming a rich and harmonious background. The costume worn by Palissy consists of a doublet and hose of light brown cloth, with short full breeches and long sleeves of rich purple silk, not too dark in tone. His hat is brown, lined with purple. He also wears shoes of brown leather, and a ruff of white muslin around his neck. Gold buttons down the front of his jacket give an agreeable touch of color. The complexion is dark, with gray hair and beard.

To paint this design in oil colors: Begin with the wall, which is to be kept light, and lay in simply the general effect of everything at first, leaving the details till a later painting. Paint the wall with white, yellow ochre, ivory black, permanent blue, and burnt Sienna. The same colors will do for painting the glass window, used in different proportions. The brass frame and jar are painted with raw umber, medium cadmium white, burnt Sienna and ivory black; the dull green plaque with terre verte, yellow ochre, burnt Sienna, ivory black and white; the yellow design with cadmium, burnt Sienna, ivory black and white. The pine table toned with clay, which makes it a light grayish yellow, is painted with yellow ochre, white, raw umber and ivory black, with burnt Sienna and a little permanent blue added in the shadows. Paint the terra-cotta figure with light red, yellow ochre, a little vermilion, with raw umber and ivory black, adding Indian red and burnt Sienna, with a touch of permanent blue in the shadows. The same colors are used in painting the furnace, also the red earthen jug under the table.

The deep blue vase is painted with permanent blue, ivory black, a little madder lake and white, adding burnt Sienna in the deepest tones. The yellow flowers are painted with light cadmium white, a little light red and ivory black. For the white flowers use white, ivory black, cobalt, yellow ochre and light red. These are laid in with a medium tone of gray, the high lights and deep accents of shadow being put in afterward. Remember to keep the vases under the table lighter in value than the deep shadow behind them. Observe, in painting Palissy's figure, that the upper part is dark in value against the background, while the legs are lighter in value than the objects behind them. In order to have the values all true, it is best to select some one object which is very dark, and compare all the other dark tones with this. The same rule applies in regard to the light objects. To paint the coat, use bone brown, burnt Sienna, yellow ochre, ivory black, white and a little permanent blue. The same colors will do for the stockings, adding more yellow ochre and white, with less brown and black. The shoes and hat may also be painted with these colors. The purple sleeves and breeches are painted with madder lake, permanent blue, yellow ochre, raw umber and ivory black, adding burnt Sienna in the deep accents of shadow. For the complexion, use yellow ochre, light red, white and madder lake toned with raw umber, cobalt and a little ivory black. In the highest lights use vermilion also, and add a little burnt Sienna in the deepest shadows.

Paint the hair and beard with white, yellow ochre, raw umber, ivory black and a little cobalt. Add light red in the shadows.

If glass is selected to paint on, the background should not be painted solidly at the edges, nor should it be carried out so as to cover the glass entirely. Paint a little loosely just at the edges, showing the glass through between the touches, and leaving a little space clear just at the corners. In laying in, use flat bristle brushes, and finish off with fine-pointed flat sables, Nos. 6 and 9. In painting on glass, use turpentine as a medium instead of oil. If painting on canvas or wood, poppy oil is used after the first painting, which is generally put in with turpentine, so that it will dry thoroughly. When finished and quite dry, varnish the painting with French retouching varnish, but leave the glass unvarnished.

To paint the design in mineral colors: After carefully drawing in the figure, begin to paint the surroundings first. For the wall make a gray tone with ivory black and sky blue, using ivory yellow in the lighter parts.

Paint the dull green plaque with deep blue green and carmine, and use for the yellow design jonquil yellow, making the shadows and deep accents with brown green. For the terra-cotta figure and the red bricks of the oven, use flesh red shaded with brown. The table is painted with mixing yellow shaded with sepia.

The deep blue vase is painted with deep blue shaded with black. Paint the yellow flowers with jonquil yellow, and for the white leave out the white china for the high lights, and shade with gray made from black and a touch of sky blue. The brass window-frame is painted with jonquil yellow shaded with brown green. Paint the jacket and stockings with sepia shaded with black. For the purple sleeves and breeches, use golden violet and deep blue. Paint the complexion with ivory yellow and flesh red, using the yellow carefully, or it may overcome the red. The hair and beard are painted with ivory black and sky blue.



SMALL PITCHER OF STRASBOURG FAÏENCE. EIGHTEENTH CENTURY.

the wall, which forms a background for his figure, is light gray, rather warm in tone. A window on the right-hand side is made of odd-shaped panes of white glass set in brass. On its sill stands a brass jar holding brushes. To the left is hung a faïence plaque of dull grayish green, with a design in yellow upon it. The table is of light wood. On it stands a group of figures in terra cotta, and a gray blue vase ornamented with green leaves in relief. Under the table, partly in shadow, is a large vase of deep rich blue, with a wreath of yellow and white roses upon it; a deep yellow earthen vessel, a dull red pitcher and a gray jar are also there, and partly in shadow. The furnace, of deep red brick, qualified by grays, is a beautiful piece of color. The deep shadow inside is broken by glimpses of gray and yellow pottery, while on the front stands a broken vase of deep yellow, with green lizards upon it. On the floor, which is oak, made grayish by the potter's clay, lie the broken remains of a beautiful plate of dull green ornamented with brown, yellow and red figures. The design affords



DESIGNS AND SUGGESTIONS FOR JEWELLERS' USE.

Correspondence.

FURNISHING A SMALL FLAT.

SIR: I would like your advice as to painting and papering the rooms of a small flat, so as to make it look both cosy and artistic, without incurring great expense. General advice as to carpets and decorations would be very acceptable. The enclosed plans may be of assistance to you. The rooms are about eight feet high. A. C. B., Woonsocket, R. I.

For the parlor, paper, to within two feet of the ceiling, with a small-patterned light terra cotta-colored paper, the pattern to be of darker or lighter shade of the ground color, and without gold. Let the wall space above this be of bright "golden olive" cartridge paper, with a neat border $1\frac{1}{2}$ inches wide between the two papers. A $\frac{3}{4}$ "picture moulding," immediately under the cornice, should be used. The pictures in the room should be simple water-colors, or etchings framed with narrow flat oak moulding, stained "antique oak." If there is a cornice, paint it an even shade of olive brown, the woodwork throughout and the picture moulding the same. Tint the ceiling a warm greenish cream color.

The first bedroom paper with a simple light "all-over" pattern of bluish tint, and let the ceiling and woodwork be light warm buff.

For the second bedroom have a paper with light ground—a small pattern chintz paper; the woodwork and the ceiling the same as above. Have the window shades in both rooms white; curtains "écru"-colored dotted "Swiss." The parlor shades may be of "écru"-colored linen; curtains some soft-textured woollen material—color to be either golden olive, rich russet or olive. Paint the entrance hall—walls, Pompeian red; the ceiling, old gold, and the cornice, black. Give the kitchen wall and ceiling three coats of oil paint of an even, light sage green tint.

WAXING AND STAINING A PINE FLOOR.

SIR: In reply to your correspondent, W. L. H., Ellsburg, N. Y., I would say that from experience in waxing and staining pine floors, I would advise a strong solution of beeswax and turpentine, applied boiling hot, directly to the clean pine, the cracks having first been filled, and the surface planed, if necessary. If it is desired to add color, asphaltum gives a very good brown, like old oak, or darker, according to the amount used, and should be added to the wax and turpentine before application. The same mixture will keep the floor in order afterward, but need not be used hot after one, or possibly two, applications. I know a much admired floor, treated in this way, handsomer than many hard wood floors. A hard (and better also loaded) brush is needed for polishing. Mrs. J. G. M., Buffalo, N. Y.

A SCHEME OF COLOR FOR DINING-ROOM AND LIVING-ROOM.

SIR: I send you a sketch of my house being built now. Will you please give me a suggestion? The walls are to be left in rough plaster and kalsomined; these I shall stencil myself. The floors are selected pine; stairs, hard wood. I do not care to carpet them. Stair railing and posts light brass-work. Mantel and hearth of fire brick. I have no furniture excepting for the dining-room, which is of light wood, a sage green Kensington rug and dark red curtains, which latter I had thought of hanging in front of the stairs, in case of extreme cold, when I might like to draw them. The floors up-stairs I would like stained, and also those of the dining-room. The living-room I would prefer carpeted, as it is library and reception-room in one. I have no stained glass, as I do not want any until I can afford the best.

Now, will you kindly give me a scheme of color and furniture—I cannot afford anything very expensive—color for walls, carpet in living-room, stain for floors and for stenciling; also suggestions for the curtain between the dining-room and the living-room, and window-curtains? How shall I fix the chimney-piece? The shelf is hard wood above the bricks. I have a fur rug, a lot of books and some etchings.

Mrs. J. F. C., Minneapolis.

Dining-room—Paint the walls a rich russet red. Stencil with a pattern in greenish gray. Let the ceiling be light golden olive, and stain the floor a rich reddish brown. A picture-rod, to be placed under cornice, should be stained the same. Sage-green rug, as mentioned by you.

For the stairs, stain a rich "antique oak" tint, with wax finish.

Living-room—The walls deep "old gold," the ceiling sage green (light), cornice—if any—dark green, almost black. Let the carpet have a small Oriental pattern, containing dull red, olive, dark gold color and dark antique blue. No light colors.

The portière between the living and dining-rooms may be of some heavy Oriental material harmonizing with the carpet. Place your fur rug at the foot of the stairs.

The window curtains in the dining-room should be of rich antique blue, with bands of golden olive. The window curtains in the living-room may be of dull yellow, deep sage, or of dull red, provided that the latter contains no "purplish" tint in shadow.

The stenciling on the walls of the living-room should be a lighter tone of the ground color. The picture-rod should be placed as in the dining-room; stain the same as the stairs.

The furniture in the living-room should be covered with material agreeing with the curtains (as colors above mentioned). Woodwork of same may be anything except walnut. The furni-

ture covering need not be all alike. "Rattan" or "bent wood" easy chairs look well. The mantel may be treated with broad-covered valance, or an over-mantel may be preferred. But whichever you decide on, avoid fussiness.

CHINA PAINTING IN WATER-COLORS.

W. F. & Co., of Oakland, Cal., are informed that "the English colors in tubes, with the megilp preparation," for china painting, dispensing with the use of turpentine, are the Hancock Worcester moist colors, which can be had of A. Sartorius & Co., 12 Barclay St., New York. Directions for the



PLAQUE MONOCHROME DECORATION FOR CHINA PAINTING.

PUBLISHED FOR "F. M.," NEW ORLEANS.

use of the colors were published (last May) in The Art Amateur. Additional information concerning them can be had of the firm named, who are the agents in this country.

STAINING PLASTER CASTS BRONZE COLOR.

SIR: I read in your "Art Hints and Notes" about staining plaster casts the color of bronze. How is this done? E. F. A. WATTS, Rockville, Conn.

The stain is made with ordinary tube oil color, reduced with oil till it is thin enough for the plaster to absorb it. It must be applied rapidly, as it dries in very fast, and several coats may

tency of thin oil. There is a Russian paraffine now in the market under the name of ozokerite, which is also used. It is yellow in color, and gives some of the richness of very old ivory. It is generally melted and applied with a brush to the cast, which is slightly warmed in a pan over a fire. The old method is, however, the safest and surest in its results.

SOME QUESTIONS ABOUT LACROIX COLORS.

SIR: Will you kindly tell me (1) what color in Lacroix mineral paints to use to paint red clover blossoms correctly? I have ruby, purple, carmine No. 2, carnation No. 2, violet of iron and coral red; will any of them do? I am a little anxious to know, for we cannot buy the Lacroix mineral colors here. (2) To paint violets, should violet of iron or violet of gold be used? E. C., Port Huron, Mich.

The pink or red clover blossoms may be painted with carmine and shaded with apple green and carmine mixed to form a gray tone. The coral red is not a good color, as it is very apt to change and turn yellow in firing. The iron violet, having its base of iron, must be used carefully, and not mixed indiscriminately with other colors of different foundations. (2) Violet of gold is better for the violets than iron violet, and should have deep blue mixed with it, to give the blue tone to the purple which is seen in the violets.

FIXATIVE FOR CHARCOAL DRAWINGS.

N. E. B., Fall River.—The proportions of shellac and alcohol for mixing a fixative for charcoal drawings are one of shellac to six of alcohol. If the fixative is any thicker it will not penetrate the paper. You had better use French varnish instead of shellac, with five parts of alcohol.

STOPPING-OUT VARNISH FOR ETCHING.

A. F., Peoria, Ill.—You can buy the stopping-out varnish, ready prepared, from dealers in artists' materials, who furnish etchers' supplies. Henry Leidel, 339 Fourth Ave., New York, Janentsky & Weber, 1125 Chestnut St., Philadelphia, sell them, and probably so do A. H. Abbott & Co., 50 Madison St., and J. S. Bast & Son, 270 N. Clark St., of Chicago. If you cannot buy the varnish in your neighborhood, and prefer to make it yourself, try the following receipt, which is very simple: Break small pieces of resin into a phial, pour in spirits of turpentine to about twice the height of the resin. Heat in a saucepan of water, adding a little lamp black. Brunswick black may be used, but it dries slowly.

"PHOTOGRAPHINE" AND "SUN PICTURES."

SIR: The question has been asked in The Art Amateur what transparent medium should be used in the process called by your English correspondent photographine. One of the most effective ways to make a photograph transparent is to lay it, face down, on a sheet of glass, place the glass on a warm soapstone, and rub paraffine over the back of the picture, keeping it warm until the paper has absorbed a sufficient quantity to make it clear; then rub the back of the picture with fine linen to remove the superfluous paraffine. Remove the glass from the soapstone, and when cool the picture will adhere slightly to the glass, keeping it in place, while you rub it with fine emery cloth over the back, which removes the outer coating of paper, and renders it perfectly transparent. Slightly warming the glass, the picture is easily lifted from it, and ready to place in the printing-frame.

It is easy to prepare the toning and fixing baths:

A chloride-of-gold solution can always be kept ready for use by dissolving one of the small bottles of chloride of gold (which contains fifteen grains, and costs about fifty-five cents) in seven ounces of water, and keeping it closely corked in a bottle. The toning bath is made by adding to six ounces of water one ounce of this chloride-of-gold solution and thirty grains of carbonate of soda. This quantity would be sufficient for toning a dozen large-sized prints. The fixing solution is prepared by dissolving one ounce of hyposulphite of soda in twelve ounces of water.

Photographine is only another name for sun-pictures. Mr. Talbot, in his early experiments with photography, in 1839, found that the most perfect images of leaves and flowers could be obtained by placing sensitive paper under them and allowing the light to pass through. He immersed fine writing-paper in a solution of salt, and, when dry, spread over it a solution of nitrate of silver, and exposing this to the light in a frame, in which were placed leaves and flowers, he obtained impressions which, when developed and fixed in a solution of bromide of potassium, were perfect and beautiful. This was the beginning of sun-pictures, an art which gives pleasure to those who otherwise would have no skill in picture-making; for without any knowledge of drawing, one can arrange leaves and flowers in graceful forms, and let the sun take their pictures in its own delightful way.

Before me is a sun-picture—a cross of ferns, flowers, delicate vines, and mosses. It would give pleasure to a skilled artist, yet was easily made. First of all, it needs a collection of pressed flowers and leaves, next a photographer's printing-frame. Mark on a sheet of paper a cross of the desired form, lay the glass that is fitted to the printing-frame over it, and on it arrange the ferns, and leaves, and flowers, and mosses in the form marked on the paper, fastening them to the glass with gum-tragacanth



ANCIENT ROMAN PUNCH-BOWL IN REPOUSSÉ SILVER.

PUBLISHED IN RESPONSE TO THE REQUEST OF "B. F.," PHILADELPHIA, FOR A "DESIGN FOR A PRIZE BOWL."

be necessary; so you had better mix a sufficient quantity at the start. The color used varies according to the character of the bronze. For light bronze a mixture of raw and burnt Sienna; for darker, burnt Sienna and raw umber. Mix your tint after some bronze ornament.

TO IVORIZE PLASTER CASTS.

Mrs. J. G. M., Buffalo.—The ordinary method of ivorizing plaster casts is to dissolve paraffine in turpentine and immerse the cast in it, or apply it with a brush. Any chemist will tell you how to make the solution, which should be of the consis-

or fine transparent starch paste, remembering to place the faces of the leaves next the glass.

When dry, place the glass in the printing-frame, the leaves being on the inside; then place a sheet of sensitive paper next the glass, and fasten in the back of the frame and place it in the light. If it is bright sunlight five minutes is sufficient time; but it needs a longer time if the light is not strong. A part of the back of the frame can be unfastened at any time and the picture examined; the requisite length of time is determined when the shades are dark brown, with light brown tones. Remove the print from the frame, and wash it in clear water; then place it in a toning bath, which has been previously prepared, according to the above directions, in a porcelain pan, or a large deep platter will answer the same purpose. It requires but a few minutes, when the dark parts have a purplish tint, and the lights are clear. Wash it in water, and immerse in the fixing solution, allowing it to remain twenty minutes; then give it repeated washings in clear water, and dry it. When ready to mount, it must be again dampened by immersion in water or laying between folds of wet cloth; brush fine starch paste over the back, and mount it on a heavy cardboard panel, and it is a beautiful ornament for an easel, and something more than an ornament, for it shows the wonders wrought by a ray of light.

A great variety of pictures can be arranged from leaves and flowers, in the form of crowns, anchors, harps, or grouped into letters forming mottoes, and when once arranged on the glass, as many prints can be taken from them as one desires. The sun is as ready to perform the same wonders for the works of man as for the leaves and flowers.

An artist in a far-off land drew a picture of the Wartburg Castle, where Martin Luther was imprisoned; the picture was finely reproduced in a New York illustrated paper; a maker of sun-pictures cut out the landscape, and fastened it, face down, to a sheet of glass, with transparent starch paste. When thoroughly dry, it was rubbed with fine emery cloth to remove the printing on the back, and made transparent with paraffine, and placed in the printing-frame, the picture side within, next it a sheet of sensitive paper, and the back of the frame fastened in; and when placed in the light a sufficient time (perhaps ten minutes—it depends upon the strength of the light), it was found the sun had copied perfectly the work of the artist, only where his lines were black, this was white.

The first picture taken was made transparent with paraffine, and became a negative; and placing sensitive paper underneath it in the printing-frame many prints were obtained from it, which were facsimiles of the original picture, when they were developed in the toning and fixing solutions, in the same manner as the pictures taken from the leaves and flowers.

The Soule Photograph Company, of Boston, furnish the most beautiful pictures for this work.

There are many beautiful ways to mount these sun-pictures. A mat with a glass can be placed over them, with a pasteboard at the back, binding all securely together. Finish the edge with a band of red or blue plush, and fasten either rings at the sides, with which to hang it on the wall, or a strip of cardboard at the back to stand it as an easel. The cabinet-makers furnish beautiful veneers of mahogany, rosewood, and bird's-eye maple, which can be made into mounting cards of many shapes.

M. C. B., Colchester, Conn.

PALETTES FOR CRIMSON AND SCARLET.

SIR: What are the best colors to use for a rich velvety crimson and deep scarlet in oil and in water-colors? In the latter I have used pure scarlet, finished with carmine and crimson lake; but the colors fade greatly.

H. P. S., Niagara Falls.

To paint a rich crimson in oil colors, use bone brown and madder lake for the general tone, adding ivory black in the darker parts, and also in the half tints, mixed with a little white. The lights depend very much upon the texture of what is painted. In a rose or velvety flower, there is a surface light, which gives this soft effect. This is entirely separate from the ordinary high light. In this general light tone of crimson use madder lake, vermillion, a little cobalt, ivory black and white. The surface light, which is a soft light gray, rather cool in quality, is made with white, yellow ochre, madder lake and ivory black.

To paint this in water-color, substitute rose madder for madder lake and lamp black for ivory black. Also use sepia in place of bone brown. If transparent washes are used, leave out the lights, or take them out with blotting paper, and omit the white paint which is used with the oil colors. If, however, opaque colors are preferred, Chinese white is mixed with everything.

To paint a deep scarlet, use vermillion and madder lake toned with raw umber, and a little ivory black and white for the general tone. In the shadows add Indian red, to the other colors given, and in the deeper accents, use burnt Sienna. A very little permanent blue may be used in the shadows and half tints. The lighter tones are made with vermillion, madder lake, a touch of medium cadmium, and white, with a very little ivory black, to give quality.

Be particular in buying vermillion to get Winsor & Newton's vermillion, not their French vermillion, or Chinese vermillion, or any other kind, but that marked simply "vermillion." Their madder lake is also particularly rich, while Devos's silver white is far superior to that which is imported. In water colors use rose madder in place of madder lake, lamp black in place of ivory black, and cobalt for permanent blue, omitting the white, unless the opaque colors are preferred. Light red may also be substituted for Indian red. Both carmine and crimson lake will surely fade, and scarlet lake is even more fugitive. Avoid all the lakes; with the exception of madder lake, none of them are considered safe colors. The madders are all good, and may be depended upon.

When the oil-painting is dry, bring out the colors with a coating of Soehnée frère's French retouching varnish.

A NEW DESIGN PERFORATOR.

SIR: How can I transfer your beautiful designs to velvet and plush most easily and cheaply? Is there no way to perforate them quickly, without the expensive French machine which, I believe, costs over forty dollars?

E. A. B., Utica, N. Y.

The best thing for you to get is Pearl's "Little Wonder" Perforator. This is a simple attachment for the sewing machine, and by its use any Art Amateur design can be perforated in a few minutes. Ten duplicates can be perforated at once, and, as the patterns are smooth on both sides, the design can be stamped either way with equal facility. A symmetrical design, or one where the four corners are alike, can be made in one fourth the time by folding the paper twice, perforating one quarter of the design, and then unfolding it for use. The price of the perforator, with a complete outfit for stamping, is only two dollars. It is decidedly the best and cheapest thing of the kind yet introduced.

SUNDRY QUERIES ANSWERED.

HANSON, Newark, N. J.—Jeweller's gold is an alloy containing three parts of gold to one of copper.

O. R. H., Winnipeg, will see that his wants have been anticipated. The series of practical articles on wood-engraving is specially designed for beginners. Other papers on the subject, of a less elementary character, by a well-known artist

engraver, will follow. As to tools and materials, J. J. Watrous, 213 Race St., Cincinnati, will send a circular on application.

I. G. L. A. asks the best method of cleaning ebonized wood. Use three parts of crude oil and one part of benzine.

H., New York.—Repoussé brass work is well taught at the Woman's Institute of Technical Design, 112 Fifth Avenue.

E. H., Nashville, Tenn.—There is no "chromo" or other colored copy of the Ideal Head frontispiece of the December number of *The Art Amateur*.

H. B. M., New York.—We do not know, by name, the material "plastic," used for "decorating pottery and glass-ware without firing," but presume you refer to the composition

of all their art books. In June, August and September, 1881, we published, in *The Art Amateur*, a series of lessons on landscape painting in oils, and the numbers containing them are still in print.

J. G. L. A., Bay City, Mich.—Janentzky & Weber, Chestnut St., Philadelphia, make a specialty of the imitation barbotine ware. They publish a circular giving full directions for making it, which they will send to you if you write for it.

MRS. W. O. G., Danville, Ky., says that she executes designs in hammered brass for picture-frames, panels, and plaques, and wants to know how she can dispose of them. M. T. Wynne, dealer in artists' materials, 75 E. 13th St., New York, sells such things on commission.

"A SUBSCRIBER" is informed that Mrs. Ayer (lately with Sypher & Co.), who advertises in our columns that she will furnish rooms or houses, or make purchases for persons at a distance, we know to be thoroughly trustworthy and competent. Mrs. Ayer is quite moderate in charging for her services.

A. L. H., Buffalo, N. Y.—A deep rich sapphire blue plush would make a very agreeable background on which to paint a branch of magnolia blossoms for a screen. If that should not happen to harmonize with the furniture of the room, a ground of very dark crimson or maroon may be used with good effect.

B., Brooklyn, N. Y.—The annual Exhibition of the American Water-Color Society, at the National Academy of Design, opens on the 2d of February. Pictures are received only from the 12th to the 14th of January, inclusive. The blank form of application must be filled out and sent to the secretary (Henry Farrer, 51 West 10th St.) by the 6th of January.

E. W. S., Haverhill, Mass.—The best art schools are generally conceded to be those of Paris. The French artists are the best draughtsmen in the world. The École des Beaux Arts in Paris is free, with the exception of a fee paid on entering, which is exacted by the older students for a treat. The "academy" to which you refer we presume to be the New York Academy of Design. This is a free school also, and all that is necessary to secure admission is, on making application, to present a drawing from the cast, which, if sufficiently promising, will admit you at once.

G. Mc G., Chattanooga, Tenn., asks for the color scheme of Walter Crane's frieze of "The Skeleton in Armor," executed for the Newport house of Miss Catharine Wolfe, and illustrated by the artist in *The Art Amateur* (Nov., 1883), and wants to know whether the frieze was originally "treated in an absolutely pictorial manner, or conventionalized." We can say no more than that the treatment was pictorial, and highly decorative. The treatment our correspondent suggests, of "flattening in the draperies, accessories, etc., and indicating folds and forms on them simply with a darker shade of color," would answer very well, and certainly would be much safer, in the hands of any but a professional decorative artist, than an attempt at the pictorial treatment of the original.

THE PHOTOGRAVURE PROCESS.

A HANDSOME folio, consisting of character drawings from Dickens, by Barnard, executed in photogravure by Goupil & Co., of Paris, is published by Cassell & Co. as a holiday book. In this connection Cassell & Co. furnish the following interesting remarks about the process: "The photogravure was not invented by a Frenchman, but by an Englishman, the late H. Fox Talbot, who is said to have patented it in 1852 and again in 1858. Mr. Talbot's experiments were necessarily crude, but his results astonished all who saw them. The process used by M. Goupil & Co. is an improvement on the Talbot process, patented by M. Rousselon, who describes it as being founded on the discovery of a chemical substance which crystallizes under the influence of light, the crystals becoming larger the longer they are exposed to it. After exposure it only remains to make a deposit of copper by means of the electric battery on the crystalline surface, and thus a plate is obtained, yielding proofs in which every detail and gradation of tone is faithfully reproduced.

"This sounds simple enough, but it is not so easy to put in successful practice, as many who have tried it and failed can give testimony. M. Vidal has gone more into the particulars of the process which he thus describes, and which is worth giving to show how much depends upon the dexterity of the operator. 'A bed of bichromatized gelatine is exposed to the action of the sun's rays through a photographic negative, and is afterward washed in water. The image, after the washing, and when the gelatine has become dry, appears as if formed of a more or less marked grain, in proportion to the intensity of the shadows. The gelatine is then firmly pressed against a sheet of metal, which takes the impression of the image which has been formed upon the gelatine. This impression, properly prepared, serves as a mould upon which, by means of the galvanic battery, copper is deposited. As soon as the required thickness of copper has been deposited the plate is finished by cleansing, and by such retouching with the burin of the engraver as may be considered desirable. If the plate be now subjected to the process of steel facing, an intaglio printing surface is produced from which a large number of impressions may be made.'"

THE First Japanese Trading Company send us admirable photogravures of art objects from their show-rooms, including two very beautifully embroidered panels of birds and cherry-blossoms and butterflies and chrysanthemums they lately received, and which, from one of the photographs before us, appear now to have been effectively mounted for a screen.

WEBER'S "Universal Drawing Board," which we have received from Janentzky & Weber, dealers in artists' materials, Philadelphia, while ingenious in construction, is so simple and practical that it should become very popular. It dispenses with the use of paste or thumb tacks, stretches the paper better than can be done on the old drawing board, keeps the paper perfectly flat, and the frame always forms a true edge for the T square.

THE Royal Berlin Works are producing decorated porcelain of more than usual artistic merit. At Gilman Collamore & Co.'s show-rooms, where a variety of the ware is shown, a finely proportioned ewer, majolica decoration on a porcelain body, is especially good in tone. A continuous landscape, delicately colored in warm grays and greens, surrounds the middle zone. There are large vases in solid color for more decorative use, and some with a soft "flamé" decoration except that the two colors employed mingle uniformly toward the base of the object instead of shooting up in the irregular tongue-like forms characteristic of the oriental ware. In this manner excellent effects are produced by shading from rich wine color to warm purple, and yellow to green. Some pieces of "crackle" in complementary or contrasting colors are also very good. Less expensive, but hardly less satisfactory in color is some of the Leeds pottery in various shades of red, blue, and yellow shown at the same place. In contrast to these bold examples of ceramic art may be seen a delightful little pair of circular plaques in white pâte-sur-pâte upon a warm gray ground, signed by Taxtelle Doat, the rival of the famous Solon in this delicate work.



A SURGEON'S INSTRUMENT-CASE.

DECORATED LEATHER. FRENCH SEVENTEENTH CENTURY.

sold by Janentzky & Weber (dealers in artists' materials, 1125 Chestnut St., Philadelphia) for decorating in imitation of Barbotine ware.

J. H., Brooklyn, N. Y.—For instruction in marine painting, you cannot do better than apply to Mr. Harry Chase, Holbein Studio, 154 W. 53th St., New York.

A. V. L., Oshkosh, Wis., is advised to address her communication to *The American Queen*, New York. The subject is hardly within the scope of an art magazine.

J. G. L. A.—Lustra painting consists in decorating textile and other fabrics with metallic colors, specially prepared by R. H. Bragdon, 1155 Broadway, New York, to whom apply for further particulars.

MRS. S. A. H., Towanda, Ill.—The best practical book on "Landscape Painting in Oils" is published by Cassell & Co., 739 Broadway, New York. It is an important work, superbly illustrated with colored plates—perhaps more costly than you need. On application they will send you a descriptive catalogue

New Publications.

LIFE AND LETTERS OF BAYARD TAYLOR.

In the preface of this work (Houghton, Mifflin & Co.) the editors express regret that much of the correspondence of Mr. Taylor, which might have been of value to them, was, from one cause or another, not accessible to them. Without disrespect to Marie Hansen-Taylor and Horace Scudder, who, on the whole, have done their task well, we must say that the regret will hardly be shared by the general reader. In the two good-sized volumes before us, we feel that too much space is given already to the accomplished gentleman in whose honor they are produced.

Bayard Taylor was one who charmed his contemporaries more by his geniality, intellectual versatility, and robust manhood than he is likely to charm future generations by his literary remains. His prose writings are marked by a correct and animated style, often fine imagination and very graphic portrayals of scenery. As "a traveller" we have always considered him absurdly overrated. We have never heard that, with all the ground he traversed, he contributed so much as a single important discovery to geographical science. In matters of topography he is careless, and no less so in his dates, which seldom show when he was at a particular place. Humboldt is said to have remarked of him that "probably no other man had travelled so far and seen so little." We do not vouch for the truth of the story; but it seems likely enough that a scientific explorer like the author of "Kosmos" should have but little respect for the callow observations and opinions of the youthful American who was hardly out of his teens when he delighted his countrymen with the account of his travels in Europe.

It was as a poet that Bayard Taylor himself would have wished to have been judged by posterity. Remembering the never-failing melody, the delicate fancies and the graphic powers of his muse, it may be admitted that his claims to that distinction are not slight. But—excepting possibly his admirable translation of "Faust"—can his most enthusiastic admirer point to any production of his which will leave a mark in the poetic literature of the century? The truth is, that Mr. Taylor was too practical a man, too much a man of the world, to be all that is conveyed in the word poet. His letters show this. He is ever at the point of devoting himself without reserve to the muse, but never doing it, because he seems to have been always waiting for the attainment of a degree of pecuniary independence which, unfortunately, never came to him. The true poet thinks first of his art and permits no worldly consideration to stand in the way of its development. That this was not so with Bayard Taylor, we do not say to his disparagement. With his restless career as traveler, journalist, lecturer and diplomatist, it could hardly have been otherwise.

ST. NICHOLAS AND THE CENTURY.

BABY WORLD—Stories, Rhymes, and Pictures for Little Folks—issued by the Century Company, is a most attractive compilation from St. Nicholas, by the editor, Mary Mapes Dodge, of some of its best things for years past; and what more need be said? What publishers but those of St. Nicholas could afford to stuff between the covers of a single volume such admirable pictures and such letter-press, and sell it all for a few dollars? The wood-engraving in the book alone represents an outlay of thousands. Lucky boy or girl, say we, who finds "Baby World" in a Christmas stocking.

Having said so much of a mere compilation from St. Nicholas, what remains for the two handsome volumes before us, which make up the entire issues of a year of this charming publication? The scope of these volumes is vastly larger than that of mere Babyland. Sometimes, indeed, we fancy that the contents must be somewhat above the understanding of the average boy or girl reader. Yet, it cannot be without design that St. Nicholas is fascinating to the adult as well as to the child. The writer of this would not have it different from what it is. He confesses to a love for children's books—for St. Nicholas especially: each month with joy he awaits "its coming, and looks brighter when it comes."

The two bound volumes of The Century for the year 1883-84 are in themselves a compact little library. What various fields are traversed in their pages in art, literature and science! Beginning with Julian Hawthorne's paper on Edward Kemeys, the sculptor of American wild animals, we have Mrs. Van Rensselaer's "Recent Architecture in America," "George Fuller," and "An American Artist in England" (Winslow Homer), by the same clever critic; Henry Bacon's "Rosa Bonheur," "The Metopes of the Parthenon," and "The Frieze of the Parthenon," by the youthful American, Professor Waldstein, of Cambridge (England); "Gustave Courbet," by T. M. Coan, and "Log of an Ocean Studio," by Clarence C. Buel, associate editor of the magazine. These art topics are all well treated, and are generously illustrated. Other notable articles of the year were "The New Astronomy," by S. P. Langley; "Husbandry in Colony Times," by Edward Eggleston; "Notes on the Exile of Dante," and "The Portraits of Dante," by Sarah Freeman Clarke; "The Capture of Jefferson Davis," by (his private secretary) Burton N. Harrison; "The Forty Immortals," Edmund C. Stedman's critical estimate of Keats, and W. H. Ward on the poet Sydney Lanier. These titles afford but a glance at the rich contents of the two volumes, and say nothing of the hundreds of admirably executed wood-engravings, after the works of the best artists, old and new. In poetry the contributions of the year were unusually strong, including verses by Emma Lazarus, Richard Watson Gilder (the editor), Sydney Lanier, Henry Gillman, George Parsons Lathrop, Frances H. Burnett, Charles De Kay and Rose Hawthorne. The Century was never so strong as to-day, or so well deserved success.

AN ILLUSTRATED "INGOLDSBY LEGEND."

"THE LAY OF ST. ALOYS, A LEGEND OF BLOIS." This is one of the wondrous "Ingoldsby Legends," and the reader who knows it and the reader who does not are equally sure to be charmed with the clever setting it receives in the volume before us, published by Eyre & Spottiswoode, of London, and imported by E. & J. B. Young & Co., of New York. The volume, which is of folio size, handsomely printed on heavy paper, consists of the Rev. Mr. Barham's witty ballad, reproduced in fac-simile, in colored text and illustration, from the pen and brush of Ernest M. Jessop. A cleverer parody on the old illuminated missal it would be hard to imagine. To our mind, there is more real humor in one page of Mr. Jessop's clever fooling than in the whole volume of the Egyptian nonsense book, "He, She, It," which has lately set all Germany in convulsions of laughter. The lines of some of the initial letters are strikingly bold and original, and the pictorial embellishments, in the style of the miniatures which stud old church missals, are full of fun, without a single coarse suggestion. For those who do not know the story of St. Aloys, we may briefly recount it: The good bishop dies, and is buried in the cathedral. At dead of night an infidel Jew, who, concealed, has watched the obsequies, raises the lid of the coffin and tries to steal the good man's ring. But, wonderful to relate, the bishop awakes, seizes him, and holds him tightly in his grip until, at dawn, the monks come down to matins and witness the miracle. The good man then relapses into his death sleep; the

infidel is converted, becomes a monk, goes to Rome, does penance, and eventually

"He got up one fine morning before break of day,
Put the Pyx in his pocket, and then ran away."

JUVENILE BOOKS.

"UNDER MOTHER'S WING" is the title of a collection of rhymes and stories for children (published by E. & J. B. Young & Co.) which will certainly delight the little ones. So, too, will the numerous pictures of the book; they are nearly all cleverly drawn, although, we must add, very poorly colored. They have, by the way, a decidedly Teutonic look, which, together with the name of the artist, J. Kleinmichel, points strongly to the probability that the originals were German. However this may be, there can be no doubt about the excellence of the English letter-press. According to the title-page, the book is "edited by Julian Hawthorne." It would not surprise us to learn that he had written much of it himself; for it abounds in dry humor, quite in his vein. Sometimes—as in the following instance—the humor will be more readily appreciated by grown folks than little ones: A little girl shows her grown sister her wooden horse, the head of which has just been broken off. The big girl cries bitterly—or pretends to so. "Don't cry so," the little one said; "pray, don't cry so." "And oh, sister," said the brother, "it would have been far worse if he had lost his tail, too. Besides, perhaps he does not mind much; it is not as if he were alive." "Ah, yes," sobbed the tall girl; "but when you are as old as I am you will know that it is a terrible thing to lose your head, even if it is only wooden."



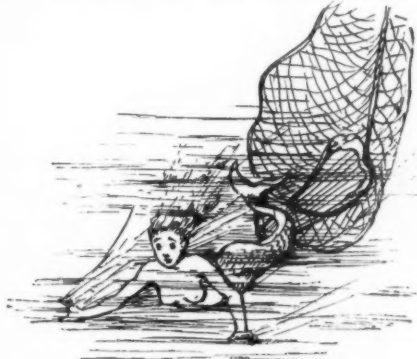
Charmant," or such a comical "Yellow Dwarf." Some of Miss Emmet's princes and princesses are also very good; others of them, we fancy, would have been better if more time had been spent upon them. The "Princess Eglantine" we are delighted to recognize as a modification, in miniature, of the graceful "Hilda," to whom a full page is given in this number of The Art Ama-

THE OLD-FASHIONED FAIRY BOOK.

FAIRY BOOK, by Mrs. Burton Harrison (Charles Scribner's Sons), is certainly the most delightful publication of the kind we have seen since the beloved volume by the Countess d'Aulnoy, in the days of our childhood. The illustrations, by Miss Rosina Emmet, are somewhat too slight, we should think, to please the fastidious tastes of the little ones; but, perhaps, the present writer was spoiled by those wonderful pictures in the edition of the Countess d'Aulnoy's book which it was his proud privilege to possess; and it is hard for him to believe that there will ever again be portrayed such a delightful "Prince



teur. Through the courtesy of the publishers we reproduce herewith some of Miss Emmet's illustrations. We are much inclined to linger over our notice of this bright, "fat little book" of Mrs. Harrison—the term "fat little book" is her own, and is lovingly applied by her to the volume, out of which, as a child, she acquired her own fairy lore, and from affectionate association, we suspect that she must have induced Charles Scribner's Sons to



make this book, too, fat and little, so as to resemble it. We were about to say that we are inclined to linger over it, because—come, let us be brave and confess it—because we have found it entertaining enough to read through from cover to cover, every line of it; and if there are any readers of The Art Amateur, young or old, who are unable to do as much—well, we are very sorry for them.

THE STORY OF THE PERSIAN WAR FROM HERODOTUS, by the Rev. Professor Church, of University College, London, published by Dodd, Mead & Co., is capably written for boys, and doubtless may be read with profit by the average adult. The illustrations are outlines taken from antique sculptures and vases, and colored in flat tints in the fashion, the author says, of "a certain small class of Greek pottery, examples of which may be seen in the British Museum."

ROMAN LIFE IN THE DAYS OF CICERO is an equally interesting volume of the same series by the same author. The

illustrations, which are all of sculpture, show an attempt to reproduce by two printings—one in color—the appearance of the originals. The attempt was a mistake, and the result is a failure.

CHATEAUBRIAND'S "ATALA."

ATALA, the American romance of Chateaubriand, receives a splendid setting at the hands of Cassell & Co., who issue it, in handsome quarto, as a Christmas book, with illustrations by Gustave Doré, and a pleasing introduction by Mr. E. J. Harding, of New York. That three translations of this touching story have been published in this country ought to speak well for its popularity, but it is not much less than a century ago since "Atala" first appeared here and had its vogue, and we doubt whether the present generation knows even as much about the book as did Chateaubriand about the American Indians—and that was not a great deal; for although he tells us that the story was written in the desert beneath the huts of the savage, it might almost as well have been written on the banks of the Ganges so far as national color is concerned. "Atala," we may remind the reader, was the daughter of a white man and a Christianized Indian. She takes an oath of virginity, and, subsequently falling in love with Chaeta, a young Indian, poisons herself for fear she may break her vow. Doré's spirited but theatrical pencil lends itself easily to the poetic unreality of Chateaubriand's romance, which, viewed as a love-story, pure and simple, is very charming, and we doubt not will be read with fresh delight by many a generation to come.

LITERARY NOTES.

THREE VISITS TO AMERICA, by Emily Faithfull, published by the Fowler & Wells Co., will be cordially welcomed by the hosts of friends this accomplished lady has made during those visits. Unlike too many foreigners who visit our shores, she came with a positive and rational purpose. Her philanthropic labors for the advancement of her sex in her own country have won her more than a national reputation. Her researches and inquiries in America have always been with the same benevolent end in view. Much curious information is given in this book in regard to the position of woman on this continent, and much of it will be new to most of our readers. Our only disappointment in perusing Miss Faithfull's agreeably written, but somewhat discursive, account of her travels in America is, that too little space is devoted to the art work of women. The author's English account of Mormonism, seen through very rose-colored glasses, is amusingly in contrast with the recent American account by Miss Kate Field, who seems to have found Utah a very sink of iniquity; but travellers do not always see below the surface of things. An American traveller in Russia has made a paradise of Siberia.

JAMES PARTON'S CAPTAINS OF INDUSTRY, OR MEN OF BUSINESS WHO DID SOMETHING BESIDES MAKING MONEY, is issued by Dodd, Mead & Co. It is always a pleasure to come upon a page of Mr. Parton's lucid and vigorous English, and it is particularly gratifying to have these sketches rescued from the pages of the "story paper" in which most of them originally appeared, and preserved in suitable book form. As the notices are chiefly of Americans, it would not have been amiss to have included Judah Touro, the honored Hebrew millionaire of Newport, whose name is still retained in streets of that old town, and whose reputation in the South, as a benevolent, public-spirited citizen, was scarcely second to that of Sir Moses Montefiore in Europe to-day.

THE NEW YORK OBSERVER POCKET CALENDAR for 1885 is charmingly illustrated in colors, coming from the press of Marcus Ward & Co.

THE BOOK BUYER, for Christmas, is the most attractive number yet issued of Charles Scribner's Sons' excellent little publication. The frontispiece is an engraving of Ernest Hebert's "Madonna de la Deliverance," cut by Kneill with much skill. The body of the number is made up of illustrated reviews of the best books of the season, the notices being signed by leading American critics of the day. At fifty cents a year The Book-Buyer is such a marvel of cheapness that every book-reader should subscribe for it.

CASSELL & CO.'S ILLUSTRATED CATALOGUE OF Fine Art and Juvenile publications suitable for the holidays is just out. So far as pictures go, it is nearly as interesting as any of the high-priced magazines.

STORIES IN RHYME FOR HOLIDAY TIME, by E. J. Wheeler, with pen-drawings in facsimile by Walter Satterlee, published by Funk & Wagnalls, have a pleasant ring, and not a little humor. It cannot be said of the illustrations that they are strikingly good, but they, undoubtedly, add to the interest of the entertaining letter-press.

ARTISTIC TABLEAUX, by Josephine Pollard (White, Stokes & Allen), also has illustrations by Walter Satterlee, which are sketchy, but sufficient for the purpose intended. It is a practical little guide for amateurs—just what has long been needed.

WALL STREET IN HISTORY, by Martha J. Lamb, published by Funk & Wagnalls, is a handsomely printed volume—from the Burr press—which certainly no New Yorker should fail to read. Its interest, however, will by no means be confined to New Yorkers, for, we need hardly observe, the history of the lower end of Manhattan Island is an important part of the Revolutionary history of the United States. Of Mrs. Lamb's qualifications for her task, it is unnecessary to say more than that her services as our local historian are not estimated too highly, and that they will be remembered and appreciated long after this generation has passed away. The illustrations of the book are numerous and interesting. They are not always well executed.

SPANISH AND FRENCH PAINTERS, by Gerard W. Smith, completes the series of brief histories of painting in the "Illustrated Hand-Books of Art Education," published by Scribner & Welford. They include an account of painting in Egypt, and the classic works of ancient Greece; the Renaissance and various schools of art in Italy; the schools of Spain and France; the early Flemish, the early German, Dutch and later Flemish schools; a series on painting in England from the fifteenth century to the present time, with an excellent chapter on American art by S. R. Koehler. "Should a treatise on modern artists be added to the series," the publishers say, in a prefatory notice, "it must include an account of the now celebrated painters of Russia, Hungary, Austria and Scandinavia." Such a volume is needed.

IT is not too much to say that the illustrations of LADY CLARE in the beautifully bound and faultlessly printed little volume sent us by the publishers, Porter & Coates, are more valuable than the poem itself, albeit by the English poet-laureate. With the exception of one charming plate, drawn by F. S. Church, and cut on the wood by Lauderbach, the figure pieces are by Alfred Fredericks—all very pleasing. The other illustrations are the careful work of Granville Perkins, Frederic B. Schell, Edmund H. Garrett and Harry Fenn.

"FROM GREENLAND'S ICY MOUNTAINS," giving that popular hymn more profusely and better illustrated than ever before, is a companion volume, issued by the same publishers. The drawings, by Frederic B. Schell, are engraved in first-class style.

Treatment of the Designs.

THE MERMAID DESIGN.

THE graceful design, by Dora Wheeler—"The Mermaid"—given in the extra colored supplement, is suitable for a small banner screen, and may be enlarged to any size desired. It would be very effective painted just four times the given size, on rich soft gros-grain silk. Such a screen should be mounted on a silver rod, and swing out from the mantel-piece. It may be lined with pale pink satin and finished at the sides and lower end with bullion fringe. The rod is run through silver rings sewed at the top. The silk to be painted on must be selected to match the medium green tone seen in the border, and before beginning to work it must be tightly fastened to a smooth board, with one or two sheets of smooth white paper underneath. A strip of the silk should be fixed at one side of the board to try the color on. Begin by drawing the design carefully with a hard lead pencil or fine pointed white chalk, and cover the ground-work of the figures with a coating of Chinese white mixed with a little glycerine; this is to prevent the paint from cracking. It is safer to make the drawing, if enlarged, on paper first, and when perfectly correct to transfer the design, as no erasures should be made on the silk, for rubbing roughens the surface and spoils it for painting. The transferring is very easily done. A sheet of thin paper is scribbled, so to speak, all over on one side with a No. 2 lead-pencil; this sheet of paper is placed face downward between the silk and the drawing. With a sharply pointed hard pencil, or stick of wood, each line is gone over carefully, the paper being firmly secured so as not to move while the transferring is being done. On removing the paper a complete outline will be found on the silk.

In painting the flesh use Chinese white, yellow ochre, vermilion, rose madder, a little cobalt, with a very little lamp black, to give quality. This is for the general tone, and should be laid in at first in one flat tone with a medium-sized camel's-hair brush, leaving the details until afterward. While this wash is drying, put in the hair, using yellow ochre, Chinese white, lamp black and a touch of cobalt. Next, lay in the lower half of the figure, also in one general medium tone, made with Chinese white, Antwerp blue, yellow ochre, light red, raw umber and a little lamp black. Before returning to the figure, put in the general effect of the background, which represents water in a decorative way. Paint this with Chinese white, yellow ochre, lamp black, cobalt and raw umber, with a little light red added to the black and raw umber in some of the warmer touches. The fishes are painted with Chinese white, lamp black, light red and cobalt, sepia being used in the accents of mouth, eyes and fins. Now take up the flesh of the figure again, and with a fine pointed English camel's-hair brush put in the half tints, using Chinese white, light red, cobalt and a little lamp black, making a delicate gray. Sepia is used with a little rose madder in the warm dark accents of the hands, chin and body. A little rose madder is faintly touched in on the cheek and lips. The hair is next shaded with white, light red, lamp black and raw umber, and the half tints touched in with black, white, yellow ochre and a little cobalt. The tail is shaded with white, Antwerp blue, burnt Sienna, raw umber and lamp black; the high lights are put on with white, yellow ochre and black, and the scales suggested with faint lines of sepia. The deeper accents are made with black and light red. In painting the border make the tone of the silk the medium tone, and put on the light and dark touches over this foundation. For the lights use white, lamp black, Antwerp blue

and a little yellow ochre. In the medium dark tones add raw umber, and for the very darkest shade add burnt Sienna. The yellow decorations are painted with white, yellow ochre, raw umber and lamp black. The accents are put in with sepia.

THE WATTEAU DESIGN, PAGE 27.

THE Watteau panel, which forms the frontispiece, may be used in a variety of ways, but would be especially pleasing painted on a semi-transparent background, such as a slab of ground glass for a fire-screen, or for placing in a window on a square of silk gauze, grenadine, or crêpe-lisse, stretched on a frame. Upon this the design is painted in oil or opaque water-color. The thin materials are better adapted for the water-color, and the glass for oils. When the latter are used, turpentine must be employed as a medium instead of oil, and the background in painting on glass is not carried out to the extreme edge, but painted loosely, especially at the corners, letting the glass be seen between the touches. In painting this design either in oil, water or mineral colors, the scheme of color to be observed is as follows: The background is a tone of warm blue, suggesting sky, deeper overhead and growing warmer and lighter toward the ground, which, under the feet of the figures, is a light fawn color. The woman in the foreground wears a dress of light yellow silk, deepening into brown in the shadows, and with gray half tints. A slipper of deep red shows from under her dress. The complexion is a rich olive, with color in cheeks and lips; her hair is brown and slightly powdered, with a little cap of dark red velvet on the back of the head. The other figure is dressed in pale pink satin, laced in front over a chemise of fine white muslin terminating in a plaited ruffle at the neck. Her light yellow hair is confined in a scarf of white silk. On her lap is a volume bound in deep sapphire blue velvet. The guitar the other woman is playing on is colored a rich dark brown.

THE "INCROYABLE," PAGE 37.

THE charmingly characteristic sketch by the popular Parisian artist, M. Kaemmerer, lends itself admirably to treatment in water-color. On a panel, or as one of a group of figures on a fan, or even treated simply in outline for a menu card, this type of an elderly gentleman of the time of Louis Seize, with the addition of a little color, would make a thoroughly artistic reproduction. After careful copying in very light pencil, we should suggest (if the drawing is on paper it must be thoroughly dampened) an outline sharply and firmly sketched in with pen and brown madder, mixed with raw Sienna, in a weak solution of gum. When it is dry, put in your shadow with full neutral tint, or, what is better, a gray, made up of cobalt and vermilion, very tenderly laid on, and only strengthened as shadow thrown by the figure. The stripes may be deep rose on a very pale pink ground, with grenat small-clothes and flesh silk stockings, or mauve on pale straw with violet velvet, or pale blue or green on white ground, with darker shades of same color for the legs.

THE SUPPLEMENT DESIGNS.

PLATE 406.—Designs for Christmas church and home decoration.

Plate 407 is a design for a dessert-plate—"Poppies"—which is to be painted as follows: For scarlet poppies and buds use capucine red or orange red, but do not mix the two colors. A little deep red brown can be added to orange red where deep shadows are seen, and brown green can be used for shading the flowers. The centre of the flower is very pale green; for this a very little grass green may be used. Erase all color from

the centre where the stamens are to be painted in, and use for them sepia, shaded with brown No. 17. For the seed-vessels, which are very pale in color, mix a little deep purple with grass green, putting these colors on in a pale wash, shading with the same. Use a little deep blue, with grass green, for the stems and leaves, and deep purple, with grass green, for gray shadows. Shade with the same colors. Use grass green for the grasses, shading with brown green. Outline with deep purple and brown No. 17, mixed.

Plate 408.—Ecclesiastical embroidery designs in miniature, from the Royal School of Art Needlework at South Kensington.

Plate 409.—Italian ceiling designs of the sixteenth century.

Plates 410 and 411.—Embroidery designs for a blotter, egg cosy, photo frame and border, all from the Royal School of Art Needlework at South Kensington. The following suggestions from an experienced embroiderer will be found useful: In the strawberry border design, of which one half is given in Plate 411, there is no better guide to the color than the study of the natural plant. The first consideration is that every leaf, flower and berry should be in some way varied from the rest. This is done not only by different tints, but by different materials. Thus, embroider the flowers in white French crevel—which gives better texture than the English—and at the edges work, in as high lights, white silk. Carry this across some petals. In others work one half the petal, never repeating the same touches. In the foliage introduce some reddish brown tints, and give the high lights in light tender green silk. Observe the curve of the leaves, and work in the high lights on the upper curve. The fruit may be worked with either silk or crevel, making the dots in white silk, not, however, in knot stitches. It will be better to work the color in first. The white silk drawn down tightly will sufficiently indicate the irregular surface. Introduce some red in the stems and veining.

The photo frame may be embroidered on any material. Fine linen crash is specially suitable. The following color scheme can be varied according to the taste: Do the leaves in crevel, shades of red and brown predominating, with green introduced rarely, and occasionally with the vividness of a stain. Use silk in the lightest tints with the crevel work, the flowers in shades of brown and gray silk. Use for this silk in filaments untwisted, taking several threads into the needle. This gives a firmness of texture not otherwise possible. Roughen a little the short stitches at the end for better effect.

The panels for the egg cosy may be done either in outline or in solid embroidery. In a realistic treatment use natural colors of crevel, silk and arrasene. Do the ground and foliage, for instance, in brown, red and gray crevel; the ears of wheat embroider in crevel and silk, the mushroom in brown and gray arrasene. The chicken's fluffiness can be admirably given in yellow arrasene.

Somewhat the same advice may be given concerning the owl in Plate 410. Use gray and brown arrasene, copying in the clusters of stitches the forms which the overlapping feathers take. Catch them down on the breast with dark brown silk. Work the stems of the ivy in red, brown and green crevels in stem-stitch. Give as much variety as possible to the leaves by introducing various tints. Work them in crevel, using silk occasionally as directed for other foliage.

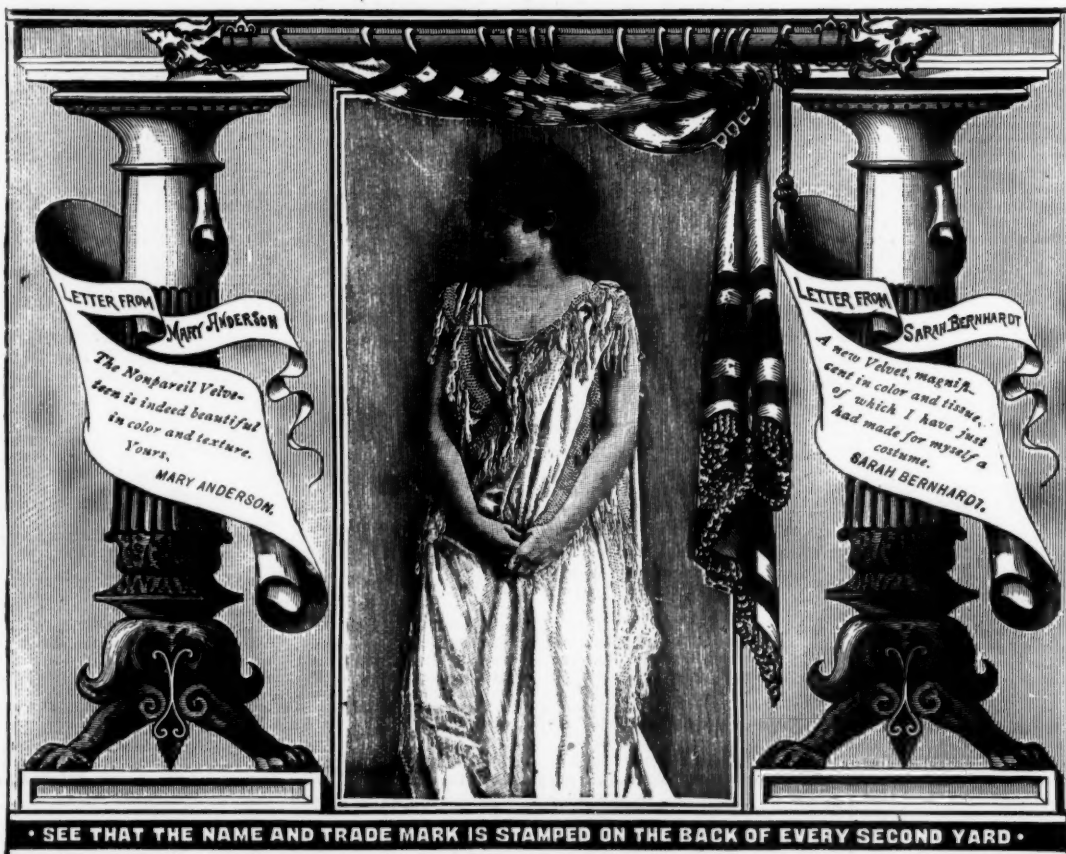
Plate 412 is the design of a dalmatic from the cathedral of Pampeluna, preserved in the Museum at South Kensington. The embroidery is Spanish work, done about the year 1520. The vestment is of crimson velvet, with foliated scrolls in gold and silver thread, and orphreys of green velvet, embroidered likewise with scrolls in gold and silver thread and colored silk.

THE NONPAREIL VELVETEEN

Received the only medals awarded at the International Exhibition, Amsterdam 1883 and L'Academie Nationale de France 1884.

THIS charming material unites all the qualities which enable any lady to-day to dress simply, naturally, tastefully, and inexpensively. Owing to its intrinsic richness, and being full of what artists call "quality," it is better suited than any other material for a tight-fitting dress. Being so luxurious in itself it can dispense with bows and trimmings, and the more simply it is made the more unrivalled it is in richness and repose. It has its own peculiar characteristic folds—they are not angular like the folds of silk, but wonderfully soft, ample, and flowing, lending a queenly grace and dignity to the figure, and adapting themselves to every curve of the body.

To be obtained at Retail from every First-Class House in America.



ANOTHER quality peculiar to the "NONPAREIL" VELVETEEN is, that while it is lighter and healthier than many other fabrics of which indoor costumes are made, it at the same time makes a walking dress suitable for almost any season. The "pile" of the "NONPAREIL" VELVETEEN acts as a strong protective against cold, in the same manner as the fur of animals. During the last decade ladies have dressed better than they ever did before; they have dressed more in obedience to sanitary laws and more in accordance with the Greek appreciation of the beauty of the human figure. They have now to facilitate them, in the cultivation of truth and beauty in costume, the charming and, at the same time, economical fabric known throughout the civilized world as the "NONPAREIL" VELVETEEN.

Wholesale Trade ONLY supplied by the Agents Shaen & Fithian, New York.

Supplement to The Art Amateur.

Vol. XII. No. 3. February, 1885.

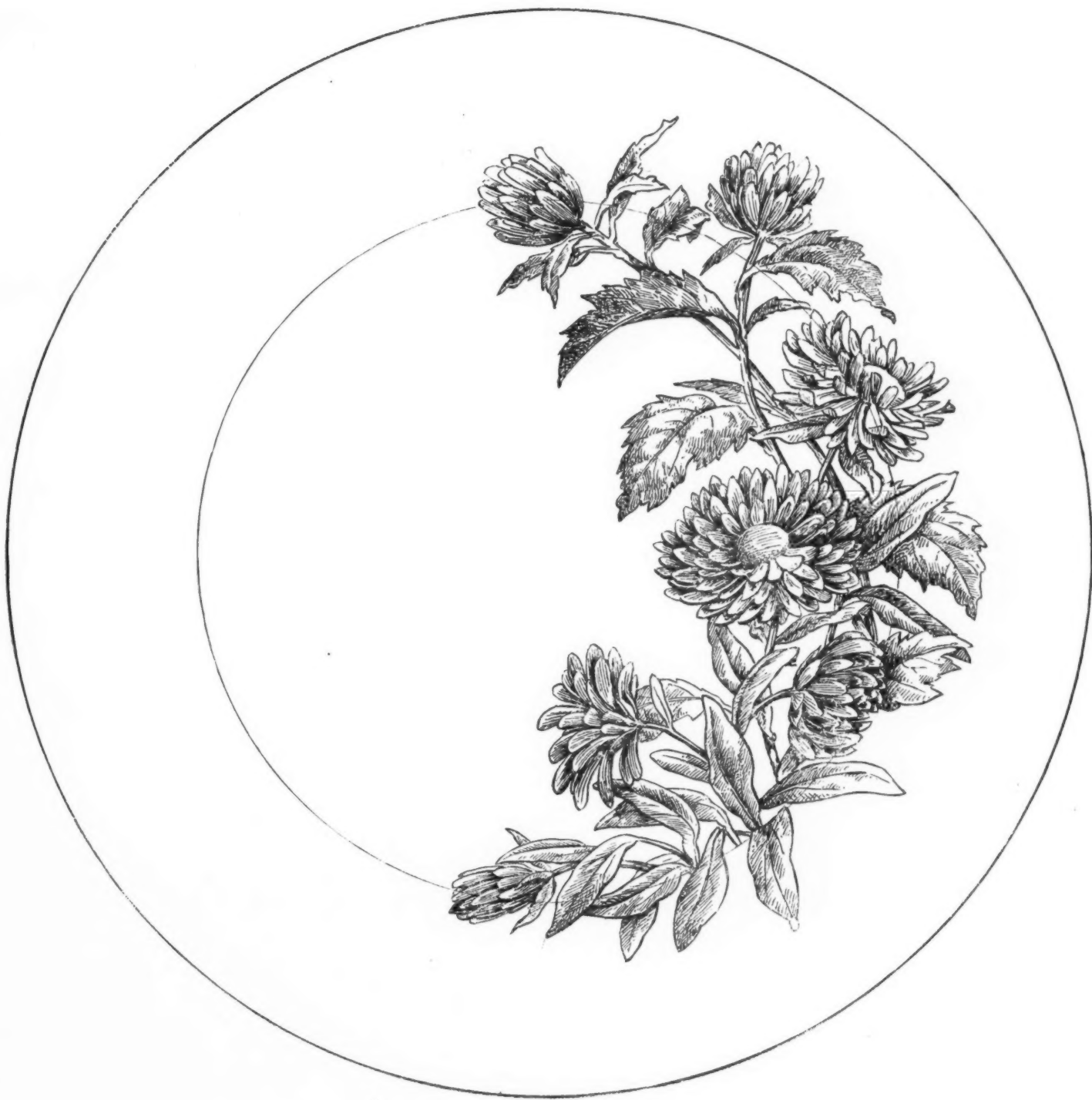


PLATE 413.—DESIGN FOR A DESSERT PLATE. "Asters."

THE THIRD OF A SERIES OF TWELVE. By I. B. S. N.

(For directions for treatment, see page 74.)

Supplement to The Art Amateur.

Vol. XII. No. 3. February, 1885.



PLATE 414.—DESIGN FOR A PANEL OR DOUBLE TILE. "Wisteria."
(For directions for treatment, see page 74.)

Supplement to The Art Amateur.

Vol. XII. No. 3. February, 1885.



PLATE 417.—DESIGN FOR A BLOTTER. Also Suitable for Repoussé Brass.
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

Supplement to The Art Amateur.

Vol. XII. No. 3. February, 1885.



Orphrey of a Chasuble [crimson velvet] embroidered with floral ornament in coloured silk and gold thread. Spanish, about 1540.

PLATE 418.—ORPHREY OF A CHASUBLE.

(See page 74.)

Supplement to The Art Amateur.

Vol. XII. No. 3. February, 1885.

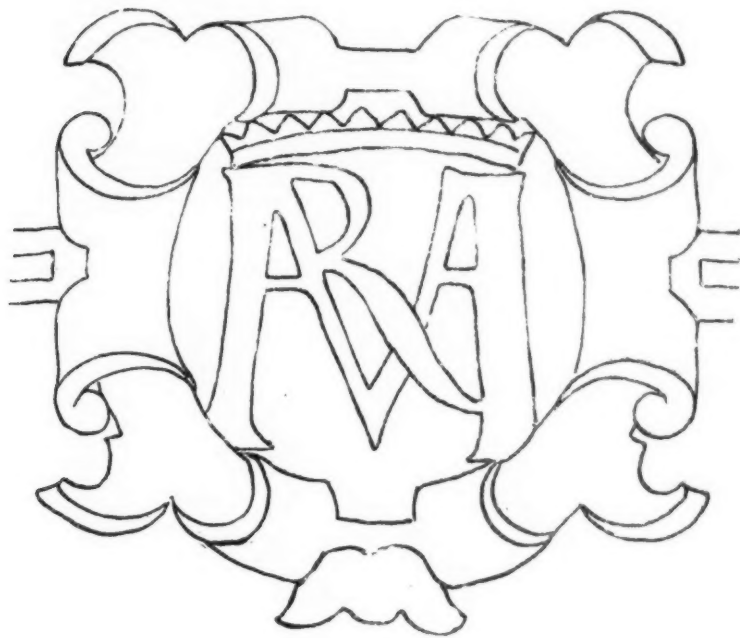


PLATE 419.—NAME OF THE VIRGIN MARY, CROWNED.

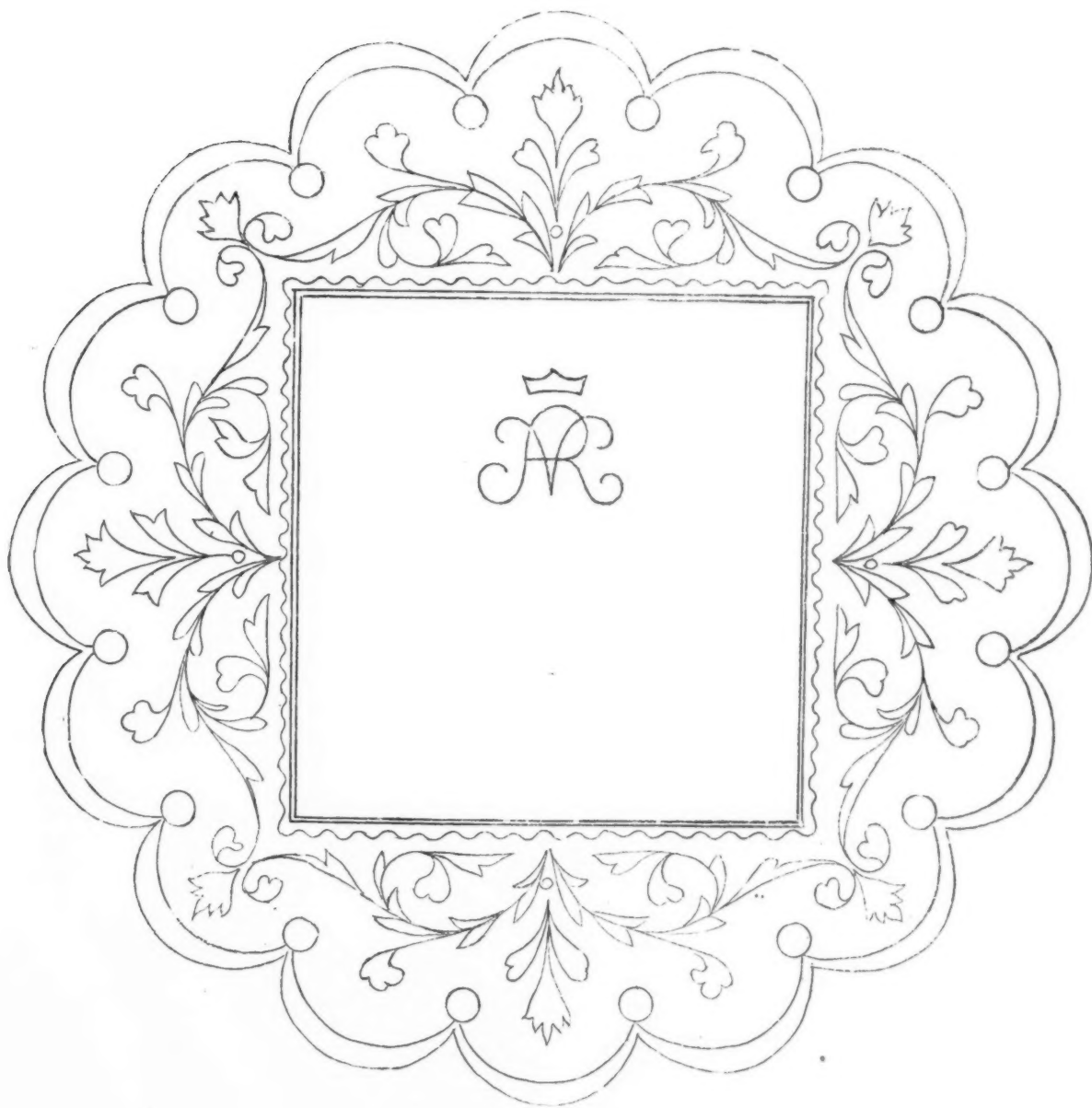
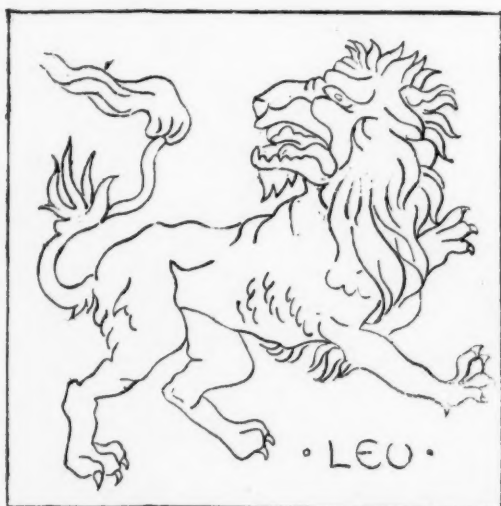
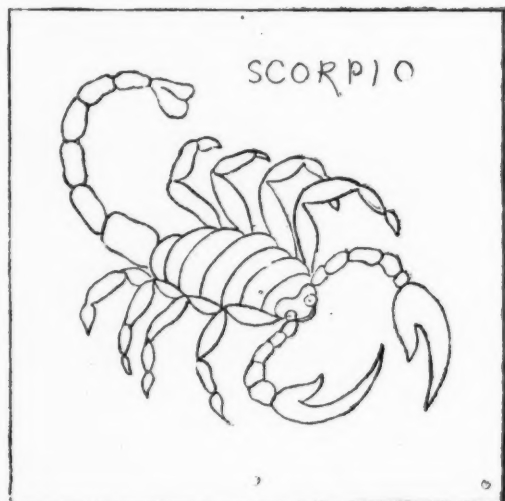
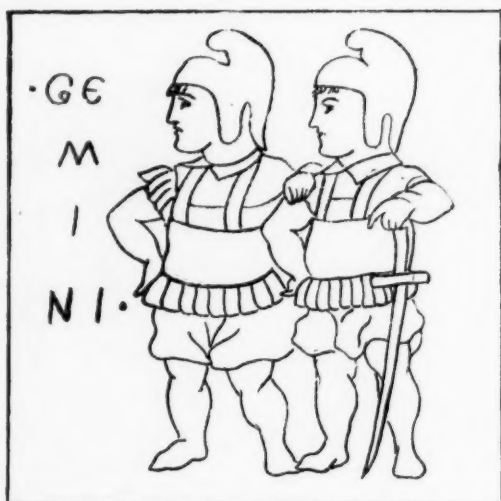
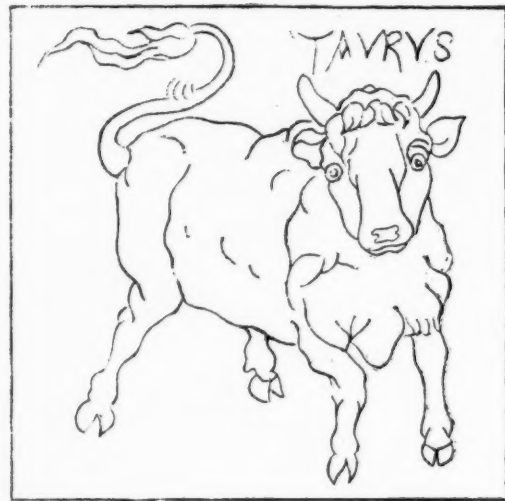
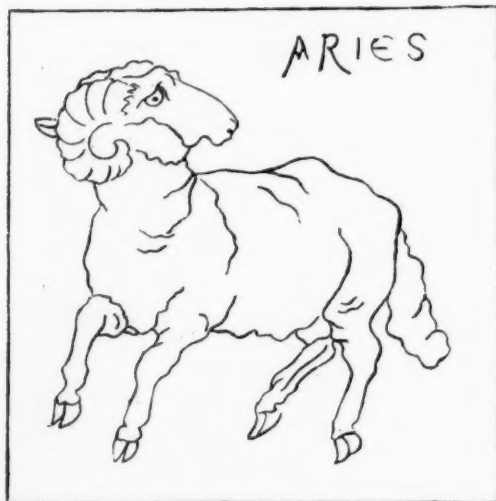


PLATE 420.—DESIGN FOR A PICTURE MOUNT.
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

Supplement to the Art Amateur.

Vol. XII. No. 3. February, 1885.

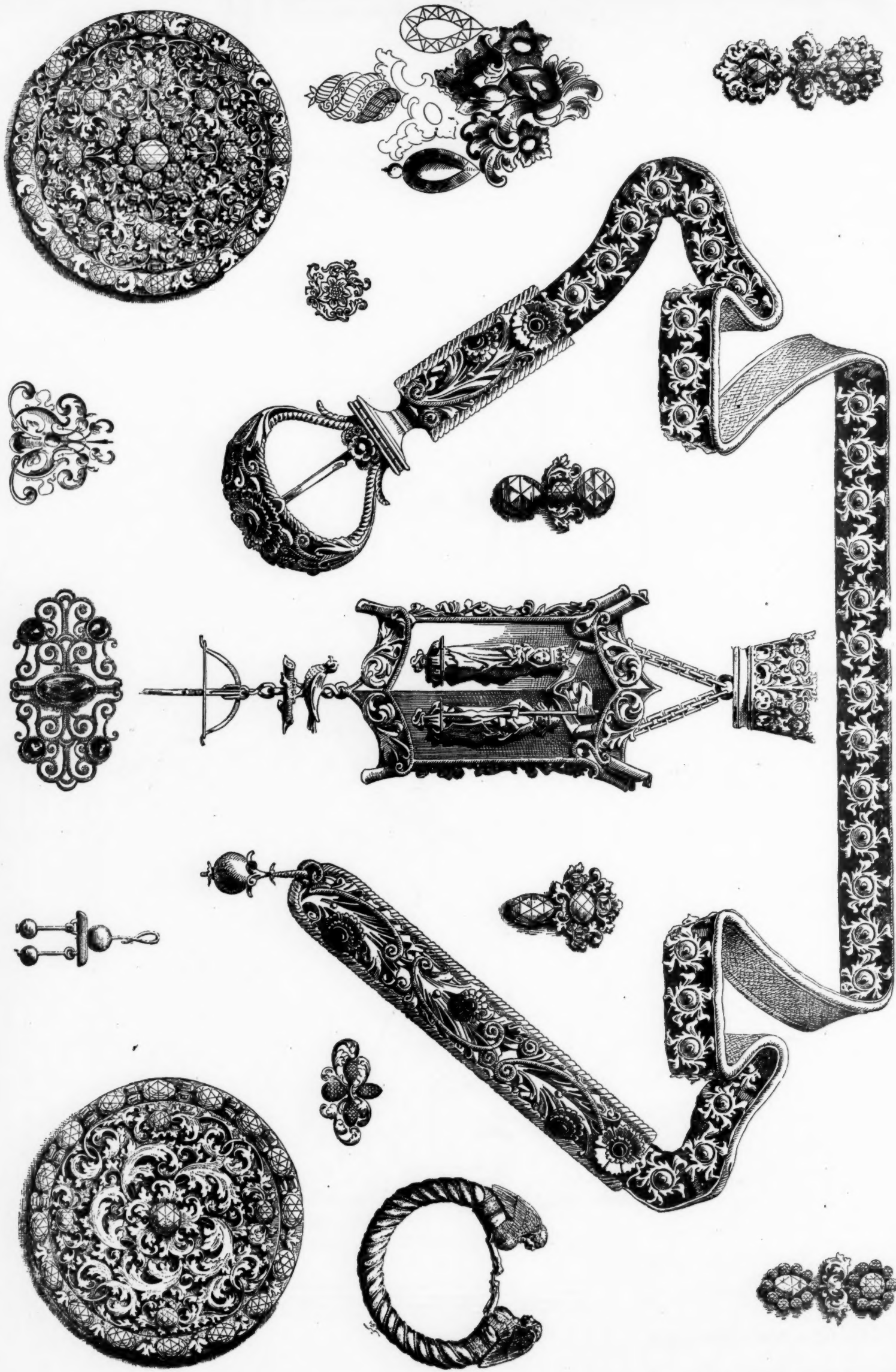




Panel. [carved walnut
wood] from a sideboard
French. about 1550-1560.
*ascribed to Bachelier of
Toulouse*

Supplement to The Art Amateur.

Vol. XII. No. 3. February, 1885.



ELLERS' USE.

YD SUGA STION

PLATE

ELLERS' USE.

44-240130-874



"PUTTING OFF." BY GEORGE
FAC SIMILE OF A STUDY FOR



BY GEORGE WHARTON EDWARDS.
OF A STUDY FOR A PAINTING IN OIL.